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**THE HENRY HARRIS COLLECTION**

**CATALOGUE**

OF

**THE CELEBRATED COLLECTION OF  
BRONZES, SCULPTURE, PAINTINGS  
AND WORKS OF ART OF THE  
ITALIAN RENAISSANCE**

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FIRST DAY            Tuesday, 24th October        Lots 1 to 130

SECOND DAY          Wednesday, 25th October      Lots 131 to 238

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# **THE HENRY HARRIS COLLECTION**

## **CATALOGUE**

OF

## **THE CELEBRATED COLLECTION OF RENAISSANCE WORKS OF ART AND PAINTINGS**

**The Property of Henry Harris (decd.)**  
[SOLD BY ORDER OF THE EXECUTORS]

COMPRISING

## **IMPORTANT BRONZES OF THE ITALIAN RENAISSANCE**

INCLUDING

GROUPS, SINGLE FIGURES AND PLAQUETTES BY RICCIO AND OTHER  
PADUAN, FLORENTINE AND VENETIAN MASTERS

ALSO

THE FAMOUS RUSTICI FOUNTAIN FIGURE

FIFTEENTH AND SIXTEENTH CENTURY ITALIAN SCULPTURE

INCLUDING EXAMPLES BY OR ATTRIBUTED TO

ALGARDI, MADERNO, PERINO DA VINCI, RUSTICI AND AGOSTINO DI DUCCIO

## **MEDIEVAL, RENAISSANCE AND LATER ITALIAN PAINTINGS**

INCLUDING

ST. JOHN THE BAPTIST BY GIOVANNI DI PAOLO

AND

A FINE PORTRAIT BY FEDERICO BAROCCI

ALSO

WORKS BY OR ATTRIBUTED TO B. DADDI, "UGOLINO LORENZETTI", ROSSELLO  
DI JACOPO FRANCHI, BARTOLOMEO DI GIOVANNI, COSIMO ROSELLI,  
BERNARDINO FUNGAI, SANO DI PIETRO, HILLIARD, AND ZUCCARELLI

---

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## F O R E W O R D

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Henry Harris, whose taste was greatly influenced by that of Herbert Horne in his early years, belonged to the generation of collectors which included Henry Oppenheimer and J. P. Heseltine. In this sale the last of the collections of Renaissance Works of Art and paintings formed in the first part of this century is being dispersed.

In his will Henry Harris directed that his pictures, works of art, furniture and books should be sold at auction in these rooms ; the present catalogue contains the principal part of the collection. One painting, one bronze bust and a medieval reliquary have been left to the Victoria and Albert and Ashmolean Museums. Apart from these all the works of art in his possession at the time of his death are included in this catalogue. His furniture and rugs will be sold on Friday, October 27th ; one or two antiquities have been retained for inclusion in a sale later in the season and his Italian books will be sold on October 30th.

Perhaps the outstanding work of art in the collection is the fountain figure by Rustici to which a paragraph in Vasari's life of this artist is devoted. Outstanding amongst the pictures is the panel by Giovanni di Paolo. The collection of paintings chiefly consists of works of the early Renaissance, but in addition to these there are some fine earlier and later works, notably the Romanesque panels from the doors of a tabernacle and the imposing portrait, traditionally that of the Earl of Pembroke, by Federico Barocci.



# THE HENRY HARRIS COLLECTION

## CATALOGUE OF THE CELEBRATED COLLECTION OF BRONZES, SCULPTURE, PAINTINGS AND WORKS OF ART OF THE ITALIAN RENAISSANCE

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FIRST DAY'S SALE

Tuesday, 24th October, 1950

AT ELEVEN o'CLOCK PRECISELY

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The Property of Henry Harris (*decd.*)

[SOLD BY ORDER OF THE EXECUTORS]

### MAJOLICA

1 A PERSIAN EWER with a globular body, tubular neck, moulded at the top in the form of a cock's head, with narrow loop handle, covered with a turquoise glaze iridescent in parts, 11in., 13th Century; a pair of 17th Century Italian Drug Jars, of slender-waisted form, decorated in darker blue on a *berettino* ground with stylised foliage of almost Chinese wave pattern, 12 $\frac{1}{4}$ in.; and a pair of Delft ribbed Beakers with figures in a landscape, in blue, 12 $\frac{3}{4}$ in.; fitted for electricity 5

2 A DERUTA ALBARELLO, painted with grotesques in blue and acanthus foliage in green, with manganese fruit on a rich orange-yellow ground, within borders of stiff leaves, gadrooned ormolu mounts, 13 $\frac{1}{4}$ in.; and an interesting pair of Spanish Albarelli with an almost flambé design of palmettes in a thick lustrous tone, 11 $\frac{3}{4}$ in., *Catalan*, 16th Century 3

\*\* For two other drug jars similar to the last see *Ceramica Catalana Decorada* by Munne 1949, pls. 26b and c.

Chompret in *Faiences Françaises Primitives*, pl. 59, no. 239, ascribes this type to Narbonne.

3 A PAIR OF FAENZA DRUG JARS of squat cylindrical shape, inscribed in blue on ribbon labels with the drug names in Gothic characters, on a ground of conventional foliage in blue, green and two shades of yellow, the shoulder and foot with a band of slanting blazes,  $7\frac{1}{4}$ in., early 16th Century (cf. Rackham, Catalogue, pl. 34, no. 201) 2

4 A SGRAFFITO SQUARE BOTTLE decorated in green and straw-yellow glazes with a coat-of-arms on each face on a ground of "S"-shaped foliage, the shoulder with leaf-sprays, 11in.; and another of similar form, each side with a design cut in the slip of bold scrolling mulberry foliage, also painted in copper green and straw-yellow,  $10\frac{3}{4}$ in., first half 16th Century 2

\*\* For a vase with a design very similar to the second, see Rackham, Catalogue, pl. 219, no. 1404.

5 A FINE PAIR OF DELLA ROBBIA VASES AND COVERS, the oviform vases with dolphin handles and scale ornament on the shoulders, a band of interlacing around the waist and the lower part with gadrooning, in blue with traces of gilding, the covers in the form of bunches of grapes, lemons, gherkins and other fruits in yellow, green and manganese, 16in., late 15th Century 4

\*\* Illustrated in Tancred Borenius' Catalogue of the Henry Harris Collection of Italian Majolica, pl. V.

A similar pair are in the British Museum.

#### IVORIES

6 A NORTH ITALIAN TRIPYCH carved in bone in the centre with The Trinity and Mary Magdalene at the foot of the Cross, flanked by figures of Apostles, and the wings with single figures of bishops, the frame with intarsia work, 13in. high, 15th Century, School of the Embriachi

\*\* For a similar triptych see Dalton, Catalogue of Ivory Carvings in the British Museum, pl. XCIV.

7 A 17TH CENTURY IVORY PORTRAIT PLAQUE of a man in profile to sinister, head and shoulders, wearing full-bottomed wig with a lace cravat, circular,  $2\frac{1}{2}$ in.; a Snuff Box Lid, carved with figures,  $2\frac{3}{4}$ in.; a Renaissance Casket with intarsia work in coloured bone,  $9\frac{1}{4}$ in.; and another, smaller,  $5\frac{1}{2}$ in., North Italian 4

8 A FRENCH IVORY LEAF, perhaps from a Writing Tablet, with a standing figure of the Virgin and Child, flanked by St. Christopher with the Child on his shoulders, holding a staff, and by another figure with round hat holding staff and book, below cusped and crocketed Gothic arches,  $2\frac{7}{8}$ in. high by  $1\frac{3}{4}$ in. wide, 14th Century

9 A FRENCH IVORY MIRROR CASE of circular form with carved and pierced lions at the corners, the centre with two knights jousting before the Castle of Love, the castle with two towers and rusticated masonry, with figures of women in two zones,  $3\frac{1}{4}$ in.

10 AN IVORY PAX of convex form with shaped top, carved in low relief against a hatched background with the Annunciation, the kneeling angel on one side and the Virgin at a prieu Dieu on the other, inscribed below 'Laus Deo', a Gothic trefoil arch at the top and the borders of ropework,  $4\frac{5}{8}$ in. high. *Flemish or North French, late 15th Century*

\*\* From the Sir Francis Cook Collection, July, 1935, lot 178.

For another pax of almost identical form see Koechlin, *Les Ivoires Gothiques Français*, no. 942, pl. 163, and for the same subject nos. 909 and 911, pl. 142.

11 A SPANISH IVORY FIGURE of Christ at the Column, standing with hands tied behind His back, naked except for a loin cloth, the face with hollow cheeks and open mouth, attractive golden patina,  $8\frac{3}{4}$ in. (*a part of one leg and feet missing*), *17th Century*

\*\* Exhibited at the B.F.A.C. Exhibition of Spanish Art, 1928.

#### METALWORK, ETC.

12 A PAIR OF BAROQUE ALTAR CANDLESTICKS of repoussé metal with gilt angel heads and foliage, 30in. high; and a pair of Dinanderie Candlesticks with triangular bases and acorn and baluster shafts, 19in.; both fitted for electricity 4

13 A PAIR OF VENETIAN BRONZE CANDLESTICKS with oviform nozzles, broad drip-pans and domed bases, engraved with coats-of-arms and Renaissance foliage,  $7\frac{1}{2}$ in., *16th Century*; another pair of lighter metal with bell-shaped bases,  $7\frac{1}{2}$ in.; and another pair with pierced bases, 8in. 6

14 AN INTERESTING PAIR OF DINANDERIE CANDLESTICKS, with cylindrical sockets, slender ring and spindle shafts, broad drip-pans and narrow bell-shaped bases, engraved with Veneto-Saracenic arabesques,  $10\frac{1}{4}$ in. 2

\*\* For a similar presumed Venetian engraving on Northern metalwork see Dr. Hildburgh's article on "'Dinanderie' Ewers with Venetian-Saracenic decoration," *Burlington Magazine*, July 1941.

15 ANOTHER VENETIAN CANDLESTICK with baluster socket, moulded drip-pan and double-domed base, engraved with an armorial device and symmetrical stylised foliage, 7in.; and another, almost a pair, with a blank cartouche on the nozzle, 7in., *16th Century* 2

\*\* The type is illustrated in an article by W. G. Mackay Thomas, *Burlington Magazine*, June, 1942, pl. 1e.

16 A FINE VENETIAN BRASS DISH, decorated in Veneto-Saracenic technique with concentric zones and shaped medallions of arabesques encrusted in silver, the whole now gilt,  $20\frac{3}{4}$ in., *16th Century*

\*\* For a signed dish with Renaissance motives, see Sotheby's sale catalogue, 17th July 1936, Lot 70; and for encrusted Venetian work see the article referred to above, *Burlington Magazine*, 1931.

17 AN ISLAMIC BRONZE CANDLESTICK BASE of small size, inlaid in gold with a band of *nashki* inscription and with medallions of affronted birds, on a ground of arabesques,  $3\frac{1}{2}$ in., 14th Century; a shallow Bowl with incurved rim and a band of *kufic* lettering, 5in., 14th-15th Century; a small Coffee Pot inlaid in various metals with Arabic inscriptions, 6in.; an Astrolabe, 8in.; and another small Bowl. 5

18 AN ISLAMIC BRASS Box of small cylindrical size with hinged lid, engraved with figures and interlaced arabesques, the lid with a small medallion, 3in., 14th Century (cf. *Islamic Metalwork in the British Museum*, 1949, pl. 26b)

19 A SMALL ITALIAN RENAISSANCE WOOD CASKET decorated with classical scenes in pastiglia on a gold ground, the cover with similar scrolled decoration and small circular lid knop, 6in.; and a small Wood Box and Cover of quatrefoil star shape, 5in. 3

\*\* For the first, see an interesting article by Dr. Hildburgh on 'Some Italian Renaissance Caskets with pastiglia decoration' in *Antiquaries' Journal*, vol. 26, nos. 3 and 4, July and October 1946.

20 A 17TH CENTURY BRONZE HANDWARMER of pierced globular form and in two parts, pierced with scrolling foliage,  $3\frac{1}{2}$ in.; and an interesting bronze Door Handle, engraved with symbols of the Evangelists,  $4\frac{1}{2}$ in., 15th Century, with later inscription including the date 1673 2

21 AN ITALIAN 15TH CENTURY BRONZE BELL chased with grotesques and coats-of-arms, with later handle,  $6\frac{1}{4}$ in.; a bronze Stag Beetle; a Lizard; a Hand; a Skull; and four other pieces 9

22 AN ITALIAN COPPER-GILT MONSTRANCE, the hexagonal container with Gothic arches and figures of Saints at the angles and crossed terminals, the spire cover engraved with flowers and foliage, the stem with a broad cushion knop set with blue and white enamel discs and terminating in a hectafoil foot engraved with foliage and with three prints with traces of enamel, *the base inscribed with the date 1447, 16in., late 15th Century*

23 A RARE DATED ITALIAN COPPER-GILT PROCESSIONAL CROSS, one side with a bronze figure of Christ on the Cross, partly gilt, the terminals of quatrefoil shape engraved with figures of Christ in Majesty, the two Marys and St. John, the reverse engraved with symbols of the Evangelists and a figure of a Bishop in the act of blessing in the centre, inscribed on the lower part

EIE PR  
1490  
ANTUS FE  
DERICI FECIT

$10\frac{3}{4}$ in., 1490, turned wood stand

[See ILLUSTRATION, PLATE I]

24 AN IMPORTANT ITALIAN SILVER-GILT FOOT OF AN ALTAR CROSS, the shaped cruciform base with claw feet and a pierced band of lozenges, attractively chased with bold foliage and originally set with quatrefoil plaques of translucent enamel on silver, of which one (the symbol of St. Matthew) remains, the square stem formed of two tiers of Gothic traceried windows, 14*1/4*in. high, Abruzzi, first half 15th Century

\*\* Attributed to Nicolo da Guardiagrele by whom several signed works are known.

Exhibited at the B.F.A.C. Exhibition of "Gothic Art in Europe," 1936, no. 52.  
See Churchill and Bunt, *The Goldsmiths of Italy*, p. 126.

[See ILLUSTRATION, PLATE I]

25 A PAIR OF VENETIAN BRASS CANDLESTICKS, the oviform sockets with circular drip pans high domed feet, with silver damascened medallions of classical heads and mythological subjects within well-chased borders of dragons and foliate scrolls, signed Giuseppe Filippini, Venezia between the sockets and drip pans, 10in.

\*\* The type is illustrated in an interesting article on "Old English Candlesticks and their Venetian Prototypes," by W. G. MacKay Thomas, *Burlington Magazines* June, 1942.

26 A 13TH CENTURY BRONZE CENSER of lobed hexagonal form, the cover pierced with floral, bird and animal medallions, suspended by four chains, 6in.

\*\* A very similar censer in the Victoria and Albert Museum, is reproduced as pl. 5 in "The Censer in the Middle Ages," by A. B. Tonnochy, *The Journal of the Archaeological Association*, vol. II, 1937.

27 A PAIR OF VENETIAN BRONZE EWERS with mask spouts, the oviform bodies engraved with medallions of helmeted heads and busts of women on a ground of Renaissance foliage with putti astride grotesque animals, 14in., 16th Century 2

28 A FLORENTINE COPPER-GILT SHRINE in the form of a casket, the front and back are divided by pilasters into three compartments each containing round-headed arches supported on twisted columns; the centre compartment is pierced, the side compartments are engraved with unknown Saints; the ends have a single compartment of the same form engraved with the inscription: HOC. OPS/FECIT. FIE/RI. DNA. M/ATEA. VS/OR. RENTII and PRO. ANIM/A. SVA. ET SVORVM/MCCCC/XLVI; the cover is of pyramidal form, each face being decorated with a circular compartment on an engraved ground, two of the compartments are empty, but two have their original enamelled medallions, a Saint and a Sainted Bishop reserved in the gilded metal on a blue ground with a red border; the cover is surmounted by a ball, and the shrine stands on four balls, 7*1/2*in. high, 7*1/2*in. long, 3*1/2*in. wide; Italian, 1446

\*\* From the Lord Carmichael Collection, Sotheby's, 10th June, 1926, lot 444.  
Exhibited at the Victoria and Albert Museum, 1898, no. 34.

Exhibited at the B.F.A.C., Winter Exhibition, 1932/33, no. 46.

The style combines Romanesque and Renaissance elements, and bears some relation to Filarete.

[See ILLUSTRATION, PLATE I]

## PLAQUETTES, MEDALS, ETC.

29 Large copper Medals of Bartolomeo Pandaglie of Ferrara ; Martin Hanna by Leone Leoni, uniface and without legend, Johannes de Ghaddis, Cosmus Medici Partergacus, and one in lead 6

30 French Medals and Plaques of Henry II, Henry IV, Maria de Medici, Louis XIII, etc. 11

31 Various copper Papal Medals, George I's arrival in England 1714, William Pitt, sundry silver Coins, including a half scudo of Cosmo III of Etruria 1676, in mint state 25

32 AN ITALIAN VERRE ÉGLOMISÉ PLAQUE of oblong octagonal form, painted in gilt and colours under crystal with a wooded landscape, houses in the background, and to the left St. Francis receiving the Stigmata,  $4\frac{7}{8}$ in., 17th Century

33 A GILT BRONZE APPLIQUE of an Evangelist, half-length with long beard and holding a book in his left hand, the hair and drapery gilt,  $2\frac{1}{2}$ in. high, 14th Century ; and a pair of Reliefs of Apostles, head and shoulders,  $4\frac{1}{2}$ in., 17/18th Century 3

34 A GILT COPPER PLAQUE of St. Albert, finely embossed and chased, half-length, holding a crucifix with Madonna lilies, a lamp in the foreground, and a book to the left,  $6\frac{1}{2}$ in., Italian, 17th Century ; two circular bronze Plaques embossed with classical gods and goddesses,  $5\frac{3}{4}$ in. and  $6\frac{1}{2}$ in. ; and a silver Plaque with the Trinity,  $5\frac{1}{4}$ in. ; 17th/18th Century 4

35 A GILT BRONZE PLAQUETTE by *Moderno*, with the Crucifixion, Christ flanked by the two thieves, Mary swooning in the left foreground, St. John standing, soldiers to the right,  $4\frac{7}{8}$ in. high by  $3\frac{3}{4}$ in. wide ; and a Pax, also gilt-bronze, with a half-length figure of the Virgin and Child in relief within Corinthian columns, with the Dove in blue enamel, 5in. ; Italian 16th Century 2

\*\* Another example of the first in the Berlin Museum, is illustrated in E. F. Bange's Catalogue, pl. 46, no. 454 ; see also Rosenheim Cat. Sotheby's, April, 1923, lot 86.

36 A FLEMISH CIRCULAR PLAQUETTE with Vulcan and assistants forging arrows for Cupid, who stands to the right with Venus, light coloured bronze with natural patina,  $5\frac{3}{4}$ in., 16th Century

37 A NIELLO PAX with arched gilt metal frame and scroll handles, engraved with the Crucifixion flanked by standing figures of the Virgin and St. John with a walled town in the background, the whole beneath an ogee arch,  $4\frac{1}{4}$ in.

38 AN OVAL PLAQUETTE of small size, after the Antique, with Apollo standing with his lyre beside Marsyas bound to a tree, between them the young Olympus,  $1\frac{1}{2}$ in., 16th Century; a rectangular gilt bronze Plaque with figures of Ceres and another goddess,  $3\frac{1}{2}$ in.; a gilt bronze Architectural Pax, framed,  $7\frac{1}{4}$ in.; and a pierced Relief of St. George and the Dragon,  $3\frac{1}{4}$ in.

3

\*\* The first after the famous antique intaglio owned by Lorenzo de' Medici; an inscribed version in the Victoria and Albert Museum is illustrated in MacLagan's Catalogue of Italian Plaquettes, pl. 1.

39 AN OVAL PLAQUETTE of a Bacchanalian scene, with putti and satyrs drinking and playing in a formal garden,  $3\frac{7}{8}$ in.; two others, rectangular, with mythological subjects,  $4\frac{3}{4}$ in. and  $2\frac{1}{2}$ in.; another of gilt bronze of Christ, carrying His Cross, and St. Veronica,  $3\frac{3}{4}$ in., 16/17th Century

4

40 A SPANISH-GILT METAL PLAQUETTE, rectangular, with a suspension loop at the top, of St. Peter, half-length, praying in the garden with his keys on the ground before him and the cock on a Corinthian column in the background, 4in. by  $2\frac{3}{4}$ in., 16/17th Century

\*\* Bange in the catalogue quoted above illustrates two other plaquettes, probably from the same set, nos. 1059 and 1060, pl. 85.

41 A VENETIAN PAX with a Pietà group of Our Lord flanked by the Virgin and St. John, angels above, in a Renaissance architectural frame, with the Resurrection in a lunette above, rich brown patina,  $6\frac{1}{2}$ in., 16th Century

42 A NORTH ITALIAN PLAQUETTE, rectangular with arched top, depicting the Justice of Trajan, a man kneeling and surrounded by foot and equestrian soldiers, buildings in the background, a combat below,  $4\frac{1}{2}$ in.; and another rectangular with the Young Christ preaching in the Temple, the figures set in an architectural perspective,  $3\frac{5}{8}$ in., 16th Century

\*\* For another example of the first, see Bange, Catalogue, pl. 54, no. 732.

43 A PAX with an engraved silver plaque of the Crucifixion with Mary Magdalene at the foot of the cross, St. John and the Virgin on either side, inscribed below 'Pax Vobis,' in a gilt-bronze frame flanked by putti,  $7\frac{1}{2}$ in.

44 A PADUAN PLAQUETTE of the Virgin and Child, standing before a garlanded niche, flanked by figures of angels and with a putto also with garlands at the base, partly gilt,  $3\frac{5}{8}$ in. by  $2\frac{7}{8}$ in., 15/16th Century

\*\* From the Isaac Falcke Collection, 1910.

Exhibited at the B.F.A.C. Winter Exhibition, 1932/3, no. 69.

An incised stone relief with the same subject is in the Victoria and Albert Museum.

See Bange, *Berlin Catalogue*, no. 568.

45 A FLEMISH BRONZE MIRROR of circular form, one side polished and the reverse with figures of Vulcan and three assistants forging arrows for Cupid, who stands watching with Venus, within a gilt and chased border of laurel garlands,  $6\frac{1}{2}$ in., 16th Century

46 A NIELLO PAX with a gilt bronze architectural framework, in the lunette Christ with emblems of the Passion, below Christ bearing the cross appearing to Mary Magdalene in the Garden,  $6\frac{1}{2}$ in.

47 THE PRESENTATION IN THE TEMPLE. A plaquette by *Moderno*, with Christ in the Temple with the Virgin and Elders, a Renaissance altar and small animals in the foreground, vaulting in perspective above, 4in. by  $2\frac{1}{2}$ in.

\*\* See Bange, *op. cit.*, pl. 48, no. 452.

48 A GILT-BRONZE PLAQUETTE of narrow oblong form, curved, finely chased with three pairs of putti holding and leading a goat to sacrifice,  $3\frac{3}{4}$ in.; and a small oblong Plaque with five putti at play, one in the centre holding the mask of an old man, within a reeded border,  $3\frac{3}{8}$ in. by  $1\frac{7}{8}$ in., School of Donatello, 16th Century

\*\* The second exhibited at the B.F.A.C. Winter Exhibition, 1932/3, no. 72. Another example is in the Rosenheim Collection, Sotheby's, April 1923, lot 660, illustrated on pl. 32.

49 APOLLO. An early 16th Century North Italian Plaque with a standing Figure of Apollo, flanked by a tree hung with a variety of musical instruments,  $4\frac{1}{2}$ in. by  $2\frac{1}{4}$ in.

\*\* Exhibited at the B.F.A.C. Winter Exhibition 1932/3, no. 70. Formerly considered to be German.

50 A GILT-BRONZE PAX by *Moderno*, the three-quarter length figure of Christ being raised from the tomb by weeping Virgin and St. John, helped by an angel, within an architectural framework, the lunette with the Resurrection surmounted by an anthenium,  $6\frac{3}{8}$ in. by  $3\frac{1}{2}$ in., 16th Century

\*\* There is a similar version in ivory in the Correr Museum in Venice and a similar plaque is illustrated by Bange, *op. cit.*, no. 455, pl. 48.

51 THE MARTELLI MIRROR. A circular bronze Relief with figures allegorical of the powers of nature, to the left is a satyr holding a cup and raising his left hand in the gesture of the horns, to the right a bacchante pressing milk from her breast into a rhyton, above are vines and a term, and below is a mask of an old woman above a tablet inscribed ' NATURA QUAE FOVET NECESSITAS (QUAE) VRGET ; the reverse is incised with astronomical symbols within a border of acanthus scrolls and urns, dark liver-coloured patina,  $6\frac{5}{8}$ in., c. 1500.

\*\* Exhibited at the B.F.A.C. Winter Exhibition, 1932/3, no. 73.

A replica of the famous Martelli Mirror in the Victoria and Albert Museum, illustrated and described by MacLagan in the Catalogue of Italian Plaquettes, frontispiece and p. 11 and also in *Burlington Magazine*, October, 1931.

The satyr and bacchante are imitated from the Antique.

52 A PLAQUETTE OF VENUS AND CUPID, by Andrea Briosco, called Riccio, Venus standing in full relief, naked except for the ends of a draped cloak wound round her left arm and right leg, is raising her right hand to chastise Cupid, whose hair she is holding with her left hand, both figures standing on a ledge,  $4\frac{1}{4}$ in. by  $3\frac{1}{4}$ in., late 15th/early 16th Century

\*\* Exhibited at the B.F.A.C. Winter Exhibition 1932/3, no. 65.

Another example in the Victoria and Albert Catalogue pl. 3; see also Bange, *op. cit.*, no. 359.

### BRONZES

53 AN ANATOMICAL FIGURE of a Man with left arm upraised and the right at his side,  $5\frac{3}{4}$ in., Florentine, 16th Century; two small bronze Figures of a Man and a Woman, after the Antique, 5in. and  $5\frac{1}{2}$ in.; and another Figure of a mediæval Knight,  $5\frac{1}{4}$ in., marble base 4

54 A BRONZE FIGURE OF BACCHUS, standing with a goat skin slung over his left shoulder, his right arm resting on his head, each hand with a bunch of grapes, a fury hound at his feet, after the Antique,  $9\frac{3}{8}$ in., 17/18th Century; a Figure of Apollo, also after the Antique, greenish patination, gilt-metal base, 11in.; and a Figure of Mercury, marble base,  $9\frac{1}{2}$ in. 3

55 A GILT-BRONZE PUTTO of small size, inspired by Donatello, standing naked with arms upraised and head turned upwards,  $3\frac{1}{4}$ in., Venetian 16th Century; a gilt-bronze Figure of Christ, with right hand raised,  $5\frac{1}{4}$ in., Flemish, 17th Century, porphyry base; and a Bust of a young Man with head turned to the right, on black marble base,  $4\frac{3}{4}$ in. 3

56 A BRONZE BUST of a Man, after a terra-cottao original, wearing a round hat with turned-back brim, knitted eyebrows and aquiline nose, the shoulders with a cape, on oval moulded base,  $13\frac{3}{4}$ in. high

57 APOLLO. A bronze Figure of the Apollo Belvedere, standing with drapery over his outstretched left arm, the right arm supported by a tree-trunk, on square base,  $21\frac{1}{2}$ in. high; and another nude Figure, also after the Antique, with curly hair, a cloak over the left shoulder, with pedestal support, 20in.; both with golden brown patina, 18th Century 2

58 A VENETIAN DOOR-KNOCKER with a figure of Neptune standing with his trident between two sea-horses, their bodies modelled with acanthus foliage, a shell at the base, 15in., late 16th Century

\*\* The model is illustrated by Bode-Murray Marks, *Italian Bronze Statuettes*, vol. II, pl. 175.

59 A BRONZE FIGURE of a nude man standing with his left hand on his hip and his right hand holding a scroll, after the Antique, 10in., 16/17th Century; and a seated Figure of Mercury, a replica of the antique bronze in the Naples Museum, 8in. 2

60 A PAIR OF CANDLESTICKS, one in the form of a satyr seated on a leopard and holding a cornucopia, the other in the form of Venus seated on a dolphin, cylindrical marble bases, 15in. 2

61 A PAIR OF NORTH ITALIAN GILT-BRONZE FIGURES of Gardeners, with baskets of fruit and flowers supported on their heads, the man with long flowing hair and wearing buskins, and like the woman with flowing drapery, perhaps originally furniture mounts, 13in., 17th Century 2

62 BACCHUS. A bronze Figure of Bacchus, *after Sansovino*, standing with left hand raised, a wreath of grapes in his hair, circular base, 26in. high, 18th Century; a Head of a Girl with a garland of vine-leaves around her curly hair, 10in.; and a Figure of a Gladiator, after the Antique, 14½in., 18th Century 3

63 THE TWELVE APOSTLES. A set of bronze Figures of the Twelve Apostles, standing with their attributes on shaped and inscribed bases, 5in. 12

64 A BRONZE FIGURE OF PAN seated on an urn and playing his pipes, 9½in., marble base; and another of a Youth, naked, with a basket of grapes slung from his shoulder, 6½in. (for first see *Bode op. cit.*, pl. 145) 2

65 A GILT-BRONZE FIGURE of a Bagpiper, in 18th Century costume, wearing a broad brimmed hat, short coat and open breeches, the base inscribed 'Clavier,' 10½in.; and a Figure of Flora, also gilt, wearing a cuirass and with flowers in her hair, 10in., marble base 2

66 AN EQUESTRIAN GROUP, after the Antique, with a figure of a youthful Roman warrior with breastplate and cloak, seated astride a horse with left foreleg raised, 20½in., 17th Century, ebonised pedestal

67 NESSUS AND DEIANIRA. A bronze Group, *after Giovanni Bologna*, of the Satyr, Nessus, carrying off at full gallop the struggling Deianira, on ebonised base, 16in., 17/18th Century, (cf. *Bode, op. cit.*, vol. III, no. 188)

68 A GILT-BRONZE FIGURE of Bacchus, naked and with a cloak over his right shoulder, a wreath of vines in his long curly hair, and another in his right hand which is resting on a tree-trunk support, alabaster base, 8½in., 18th Century; another, also gilt, of a gladiator, with wrist bands, arms folded in front, 8½in.; and another of a Man with a loin cloth, stooping, on oval base, 9½in. 3

69 A GERMAN BRONZE GROUP of Hercules, naked and bearded, lifting Antaeus from the ground, dark brownish-black patina, 7½in., second half 16th Century, grey marble plinth

70 A GILT-BRONZE FIGURE OF ATLAS, kneeling on his left knee and supporting on his back a crystal globe, the features and the long hair and beard finely chiselled, on an octagonal gilt-metal table-clock base, 9½in., German or Italian, late 16th, early 17th Century

71 AN ÉCORCHÉ FIGURE of a man, standing with his left arm raised, brownish-black patination, on marble plinth, 6in., Florentine, 16th Century; and a bronze Figure of the Virgin, her hands clasped in praying attitude and holding her long shawl-like drapery, 5½in., on tall inlaid marble plinth; French, 17th Century 2

72 ST. SEBASTIAN. A gilt-bronze Figure of St. Sebastian, bound with his right hand to a tree and the drooping body with the left hand supported on a low branch, the legs trailing on the ground and the body with arrows, 10in., 17th Century, School of Giovanni Bologna, octagonal wood base

73 A FLORENTINE FIGURE of an Executioner, standing naked, with legs apart, and drawing the sword (missing) from its sheath, light brown patina under black lacquer, 8¼in., 16th Century

74 A 17TH CENTURY BRONZE FIGURE of Bacchus, pouring a libation, his head and loins with fruiting vine branches, on modern bronze base, 14½in.

75 ST. JOHN THE BAPTIST. An Italian gilt-bronze Figure of St. John the Baptist, standing in fur-edged tunic with a staff in his left hand and a book in his right, 8¾in., Sienese, early 16th Century

76 A BRONZE RELIEF OF A CHERUB, standing with wings and halo and playing the pipes, within a raised border chased with laurel leaves, the panel of narrow upright form, 22¾in. high, 8in. wide

\*\* An old casting after one of the well-known series in the Santo in Padua, by Donatello and his workshop.

77 A GILT-BRONZE BUST OF SUSANNAH, by Francois Duquesnoy, with her head inclined to the right and her hair knotted at the back, 6in., 17th Century; wood pedestal

\*\* Exhibited at the Royal Academy, 1938, at the Exhibition of 17th Century Art in Europe, no. 346.

This bust is a reduced version of the head of a statue in Sta. Maria di Loreto, Rome.

78 AN ITALIAN MEDIEVAL GILT-BRONZE FIGURE of a male Saint, standing with his left arm holding a fold of his flowing dress and the right arm at his side, the curly hair and beard finely chiselled, 9in., 14th Century

[See ILLUSTRATION, PLATE II]

79 A PADUAN BRONZE ELEPHANT, in walking attitude (trunk broken), 6½in.,

\*\* Exhibited at the B.F.A.C. Winter Exhibition 1932/3.

80 A SMALL VENETIAN BRONZE INKWELL in the form of a frog, brown patination, 3½in., early 16th Century; and the foot of a candle in the form of a tortoise, 5½in. 2

81 THE FLORENTINE BOAR, seated on its haunches, with mouth open and short mane, his tail curled back, dark brown patination, 9in., 17th Century

82 A BULL, *after Giovanni Bologna*, in walking attitude, tail curled over its back, drooping ears and short massive horns, light brown patination on rectangular marble plinth, 8¼in., 16/17th Century

83 A PLAYFUL HE-GOAT, *after Riccio*, standing on his hind-legs, his head thrown back and his fore-legs pawing, 6in., on circular wooden plinth (*at one time probably gilt*), Paduan, 16th Century

\*\* A similar goat in the Vienna Kunsthistorische Museum is illustrated by Planiscig in the catalogue, fig. 80.

84 A SMALL GILT-BRONZE FIGURE OF A BULL, *by Giovanni da Bologna*, walking, his tail curled over his back, his head carried high, his near foreleg raised, with short massive horns and pricked back ears on green marble pedestal, 4in. high, Italian, late 16th/early 17th Century

85 A FINE BRONZE GROUP OF THE LAOCOON, after the Hellenistic group in the Vatican Museum, fine patina and casting, 14½in. high, on a modern amboyna wood base inset with a circular plaque with the fall of Phaeton, 16th Century

\*\* Bode illustrates other versions of this celebrated group, which was excavated in 1506, on pls. 84-5 of his work quoted above.

[See ILLUSTRATION, PLATE III]

86 A GILT-BRONZE FIGURE of a Bird Catcher *after Giovanni Bologna*, the stooping peasant with a lantern (missing) in his right hand and the left with a flail (missing), a game bag and dead game hanging from his belt, 7¾in., 17th Century, gilt-bronze base

87 A GILT-BRONZE FIGURE OF VENUS after Giovanni Bologna, crouching with her right shin on the ground, holding drapery in her right hand and her left hand held upwards in the direction of her gaze,  $3\frac{1}{2}$ in., 18th Century, bronze socle and marble plinth (cf. Bode, pl. 208)

88 TWO GILT-BRONZE FIGURES after Giovanni Bologna, one of Venus after the bath with her left foot on a vase, and the other of a classical God with tree-trunk support,  $5\frac{1}{4}$ in., 18th Century, verde antico plinths 2

89 A VENETIAN DOOR HANDLE in the form of a satyr mask, grotesquely modelled,  $5\frac{1}{2}$ in., 16th Century, wood stand; and a Furniture Mount in the form of a grotesque animal head with lion face, rams' horns and wings,  $11\frac{1}{2}$ in. 2

90 A GILT-BRONZE DOOR HANDLE formed as a satyr's head with drapery around the shoulders, 6in., Venetian, 16th Century; and a Lamp with claw foot, also modelled in the form of a satyr head,  $7\frac{1}{2}$ in. 2

91 TWO VENETIAN ANDIRON FIGURES of Venus and Meleager, Venus with a diadem and a figure of Cupid at her side, Meleager with a dog to his right, both with scant drapery, 22in. high, late 16th/early 17th Century 2

\*\* Similar figures ascribed to Girolamo Campagna and Tiziano Aspetti are illustrated by Planiscig in *Venezianische Bildhauer*, figs. 593 and 619.

92 A FRAGMENT OF A RELIEF IN BRONZE of an allegorical scene, by Vincenzo Danti. The three pieces cast with the heads of two bearded men in full relief, one of a youth with a laurel garland and wearing armour, another holding a book, the background of other figures in low relief,  $10\frac{1}{2}$ in., mounted

\*\* From the Octave Homberg Collection.

Exhibited at the B.F.A.C. Winter Exhibition 1932/3, no. 50.

Mentioned by Vasari, Milanesi Edition, vol. 7, p. 631.

This is apparently the first cast for a relief on the door of a safe which Vincenzo Danti made for the Grand Duke, Francesco de Medici. The relief in its final form is in the Bargello.

93 A PAIR of VENETIAN GILT-BRONZE FIGURES of Mars and Venus vigorously modelled, the former with plumes on his helmet and wearing a cloak draped over his cuirass, Venus with billowing drapery, holding flowers in her hand and her left foot resting on a dolphin, 10in., green marble plinths, late 16th Century 2

94 AN ITALIAN BRONZE GROUP of the Virgin and Child with St. John, the Virgin standing, with head-cloth and flowing drapery and gathered at her right elbow, the Child on her left arm and St. John standing to her right, rich brown patina below traces of lacquer,  $6\frac{3}{4}$ in., marble plinth, 16th Century

\*\* For style cf. Bode, vol. II, no. 142.

[See ILLUSTRATION, PLATE IV]

95 ST. JEROME. A Venetian bronze Figure of St. Jerome, naked except for a loin cloth, and with long beard, about to kneel in prayer before a tree stump on which is placed a book and skull, circular rockwork base, lacquered black, 8in., 16th Century

\*\* Cf. a figure of St. Jerome in rather similar posture at the Victoria and Albert Museum and others in the Vienna Museum, illustrated by Planiscig in *Venezianische Bildhauer*, fig. 489-494.

96 AN ITALIAN BRONZE GROUP of Venus and Adonis, Venus seated on a tree-stump and embracing Adonis, who stands above her to her right, standing at her back is Cupid with wings and quiver, at her feet the dead boar and behind Adonis a hound, square base, 6in., early 17th Century, marble plinth

\*\* A similar group but lacking Cupid and the hound in the J. P. Heseltine Collection is figured by Bode, vol. III, pl. 379.

[See ILLUSTRATION, PLATE IV]

97 A FLORENTINE BRONZE FIGURE OF ST. JOHN THE BAPTIST, by *Francesco da Sangallo*, standing in sheepskin raiment with his right arm extended and holding a shallow bowl in his hand, his left hand to his side, inscribed on the rockwork base *FRANCOSO GALLO IA.F.*, 20 $\frac{1}{4}$ in., 16th Century

\*\* A similar inscribed bronze figure in the Pierpont Morgan Collection is illustrated by Bode, vol. II, pl. 145.

98 A BRONZE FIGURE OF A WOMAN *in the manner of Antico*, seated on a tree stump chased with foliage, her left hand on a branch and her right hand holding the petal of a large flower, her left leg crossed over her right and her loins with drapery, 7 $\frac{1}{2}$ in., marble plinth, 16th Century

\*\* Exhibited at Burlington House, 1930, at the Exhibition of Italian Art no. 958f.

Other examples of this figure, which is inspired by an Antique model are in the Louvre, Victoria and Albert Museum, and Dreyfus Collection, see Bode vol. I, pl. 90.

For the Wallace Collection example see *Burlington Magazine*, June 1950.

[See ILLUSTRATION, PLATE IV]

99 A PADUAN SPHINX, after *Riccio*, probably a foot of a piece of furniture, strongly modelled with outstretched paws and short wings, the hair bound with a laurel garland and the head with bushy eyebrows, looking upwards, light patination below black lacquer, 11in. long, 16th Century

\*\* For other sphinxes see Planiscig, *Andrea Riccio*, figs. 277-280, and Bode, vol. II, p. 14.

100 A BRONZE FIGURE OF A SEATED SATYR *after Riccio*, his legs crossed in front of him, holding a shell in his right hand and a candlestick with vase-shaped nozzle in his left, pale patination,  $7\frac{1}{4}$ in. high, 16th Century

\*\* Another example of this model in the Louvre is illustrated by Planiscig in his work on *Andrea Riccio*, fig. 420.

[See ILLUSTRATION, PLATE V]

101 A PADUAN EQUESTRIAN FIGURE of Marcus Aurelius seated on his charger, his right hand outstretched and his left holding a candle in the form of a stylised flower, on a circular base with three paw feet, after the Antique, light patination under black lacquer,  $8\frac{3}{4}$ in., 16th Century

\*\* Bode illustrates a very similar signed example by Antonio Filarete, in the Albertinum at Dresden as fig. XIX in vol. I of his work.

[See ILLUSTRATION, PLATE V]

102 A 15TH CENTURY FLORENTINE BRONZE RELIEF of a child's head and shoulders with slight drapery, the head modelled in full relief and turned to the right, the relief of quatrefoil shape,  $5\frac{1}{2}$ in., mounted on marble within a moulded wood frame

103 A PADUAN BRONZE FIGURE OF A SATYR, kneeling on his left knee and holding in his left hand an inkwell of snail shell form, his head turned upwards to his right and holding in his right hand a small candle nozzle, on a triangular base with mask feet, 10in., 16th Century, *School of Riccio* (see Planiscig *op. cit.*, fig. 418).

[See ILLUSTRATION, PLATE V]

104 A BRONZE BUST PORTRAIT of Pope Innocent X (Gian Battista Pamfili) wearing the mozzetto over his shoulders, and his stole embroidered with alternate doves and fleur-de-lis,  $11\frac{1}{2}$ in., 17th Century, *School of Bernini*

\*\* A similar but larger bust portrait in the Victoria and Albert Museum is illustrated in the Catalogue of Sculpture, pl. 112c. Similar busts are in the Doria Palace in Rome.

105 A MODEL OF A FOUNTAIN by Pietro Tacca. The basin formed of two otter-like beasts, the central pillar of two addorsed mermen, the legs ending in dolphin's bodies, the tails of which writhe upward to join the fish wing head-dress of the figures, the whole supported on an inverted trumpet-shaped column with sea-crustaceans, 19in. high,  $17\frac{1}{2}$ in. wide, *Italian*, 17th Century

\*\* Shown at the Exhibition of 17th Century Art in Europe, 1938, no. 281. This is the model for the fountain in the Piazza Sta. Annunziata, Florence.

[See ILLUSTRATION, PLATE VI]

106 THE CELEBRATED BRONZE MERCURY FOUNTAIN HEAD by Giovanni Francesco Rustici, the nude, beardless young man with his right foot resting on a globe, his left stretched out behind him as if he was about to take flight; his right hand held out before him, his left on his hip, 19in. high, Florentine, early 16th Century

\*\* Shown at the Exhibition of Italian Art, Burlington House, 1930, no. 934.

This bronze was the subject of an article by Charles Loeser in the *Burlington Magazine*, June, 1928.

Mentioned by Vasari (Milanesi edition, Vol. VI, p. 602) in his life of Rustici, where he describes the figure. It was made for a fountain in a courtyard of the Medici Palace, Florence, and originally held in its right hand "an instrument with four metal blades resembling a butterfly, which is turned with the water it spouts. A rod passes through the body to the mouth." The back has an aperture for the control and cleaning of the mechanism.

[See FRONTISPICE]

### SCULPTURE IN WOOD

107 AN ITALIAN CARVED WOOD PLAQUE of the Virgin and Child, the Virgin wearing a crown and loose robes, the Child seated on her left knee, traces of original colouring, 11in.; a gesso Relief of the same subject, architectural frame, 15in.; and two carved wood Figures of Christ 4

108 A FLEMISH CARVED WOOD FIGURE OF A LION, seated on its haunches, with long flowing mane, simple expression, traces of original black and white colouring, on oval base. 1ft. 9in. high, 16th Century; and a North Italian curly-haired Figure of a nude Girl (arms missing), 2ft. 7in. high 2

109 AN ITALIAN CARVED WOOD FRIEZE, in the centre two winged putti supporting a coat-of-arms and on either side mythological and biblical scenes, including Judith with the head of Holofernes, the Judgment of Paris, and Leda and the Swan, 6ft. 5in. long

110 A LARGE WOOD CARVING OF THE VIRGIN AND CHILD, the Virgin seated and wearing a crown and long flowering robes held by a diamond-shaped morse and girdle, holding in her right hand a flower, the Child standing on her left knee and holding in His hand a dove, 4ft. high; on wooden plinth, Franco-Flemish, 14th Century

111 AN ITALIAN CARVED WOOD FIGURE OF CHRIST FROM A CRUCIFIX of primitive type, after the Volto Santo. His arms outstretched and head bowed, wearing a blue robe with gilt edging and a gold belt and pendant forming a cross, 16in.; glazed case

\*\* Exhibited at the B.F.A.C. Winter Exhibition 1937/8, no. 47.

112 ST. ANNE AND THE VIRGIN MARY. A Sienese Wood Carving of St. Anne wearing long flowing robes and a hood, holding in her right arm the Blessed Virgin Mary and teaching her to read from a book she holds, on a hexagonal base, 2ft. 2in. high; wood plinth, 15th Century

113 A PAIR OF FIGURES FROM A FLAGELLATION GROUP by Alessandro Algardi (1602-54), with long curly hair and moustaches, wearing short loin clothes, the figures full of movement and having bronze-tinted colour, on rectangular wood plinths, 16in.

\*\* Exhibited at the 17th Century Art in Europe Exhibition, Burlington House, 1938, no. 341 and 343.

While these figures are very similarly modelled to the well-known Italian bronze examples of the 'Executioners,' a tentative suggestion has been made that they may be of Flemish origin and perhaps from a cabinet.

[See ILLUSTRATION, PLATE VII]

114 AN ITALIAN Box-WOOD FIGURE of a dancing youth with widely flowing drapery, long curly hair, and his right arm and foot raised, the features well defined, 12½in. high; on square pedestal, late 16th Century

\*\* Exhibited at the B.F.A.C. Winter Exhibition 1932/3, no. 54a.

[See ILLUSTRATION, PLATE VII]

115 HERCULES AND ANTAEUS. A virile carved wood Group of Hercules and Antaeus in a light fruitwood, carved with anatomic skill, on an oblong wooden base (not original), 23in. high, 16/17th Century, ? Stefano Maderno.

\*\* The attribution to Maderno is based on a terra-cotta in the Ca' D'Oro, Venice, and a bronze of the same subject in the collection of the Comtesse de Bearn, Paris, see *Burlington Magazine*, October, 1936.

116 HERCULES AND THE LION OF MOUNT CITHAERON, by Stefano Maderno, 1576-1636. A superbly carved figwood Group depicting Hercules breaking the jaw of the lion, on oval base, 12½in. high.

\*\* This group is almost exactly the same as a terra-cotta statuette in the Ca' d'Oro, Venice, which is signed and dated 1621.

Exhibited at the 17th Century Art in Europe Exhibition, Burlington House, 1938, no. 347.

Illustrated in the *Burlington Magazine*, October 1936.

[See ILLUSTRATION, PLATE VII]

#### SCULPTURE IN TERRA-COTTA, STUCCO AND WAX

117 A PLASTER PORTRAIT BUST of a Lady, wearing a Medieval head-dress, 14½in., wood plinth; and a Head of a Roman warrior in terra-cotta, with short beard and hair, wearing cuirass, cloak, and laurel wreath, on circular plinth, 21in. high

2

118 A DELLA ROBBIA PLAQUE of The Christ of Sorrows, half-length in white with hands bound before Him, with halo and head turned to His left, blue background with arched top,  $15\frac{1}{4}$ in.; and another Plaque with a full length figure of Christ in the Garden, kneeling, also with arched top, 14in. 2

119 THE VIRGIN AND CHILD. A Della Robbia Plaque of the Virgin and Child, the Child holding a dove and standing on the Virgin's right, the Virgin half-length, three winged cherub heads above, rounded arch top, 31in. high, repainted

120 A TERRA-COTTA PLAQUE signed *Clodion*, of a satyr playing a pipe and seated on a see-saw, the other end is a satyress and fauns are playing between them,  $12\frac{1}{4}$ in. wide by  $11\frac{1}{2}$ in. high

121 A FINE TERRA-COTTA FIGURE OF A RIVER GOD by *Pietro Francavilla*, (b. 1548), the River God naked and with long beard, reclining on the rocks and holding an urn from which pours water, finely modelled and in good state, 10in. high

\*\* Exhibited at Burlington House Exhibition of 17th Century Art in Europe, 1938, no. 342.

For a similar example of this subject see the Catalogue of Italian Sculpture in the Berlin Museum, 1913, p. 152.

[See ILLUSTRATION, PLATE VIII]

122 A PERRA-COTTA FIGURE OF BACCHUS, after *Jacobo Sansovino*, shown as a young man and wearing a crown of ivy leaves, his left hand raised and holding a shell and in his right a bunch of grapes, a faun seated by his feet, 21in., Venetian, early 16th Century

\*\* The restored marble original in the Bargello is illustrated by Planiscig, *Venezianische Bildhauer*, p. 362.

123 A PLASTER BUST OF A BOY AS THE YOUNG CHRIST, with curly hair, his red robe tied with a blue cord, remains of original polychrome decoration, on oblong plinth,  $12\frac{1}{4}$ in., Florentine, 15th Century

124 A FLORENTINE STUCCO STANDING FIGURE OF A PUTTO, after *Desiderio da Settignano*, nude, standing with right hand in the act of blessing, short curly hair, traces of original pigmentation,  $22\frac{1}{4}$ in. high, 15th Century, on rectangular plinth

\*\* From the Sir George Donaldson Collection.

This is a replica of a marble figure on the tabernacle at S. Lorenzo, Florence, which is illustrated in *Desiderio da Settignano* by Planiscig, pl. 77.

125 A STUCCO RELIEF of the Virgin and Child, after the marble original in Turin by *Desiderio da Settignano*, the Child standing and held by the arms of the Virgin, who is portrayed half-length, 27in. high, carved wood frame

126 A TERRA-COTTA PORTRAIT BUST of a young Man with short bobbed hair, plain round cap and cape buttoned at the neck, bronze colour, 15in. wood plinth

127 THE VIRGIN AND CHILD. A terra-cotta Group of the Virgin seated on a throne with the Child on her lap, the Virgin with long hair and drapery falling in rather stiff folds, the Child with a halo and holding a dove, 12½in.

128 A TERRA-COTTA BUST OF A YOUTH, with polychrome decoration, looking slightly to his right and eyes half downcast, the red hair crisply modelled in short curls and the shoulders covered with a blueish-green cloak, 17in. high, Florentine, 15th Century

\* This bust bears a slight resemblance to a marble portrait bust by Nanni di Banco in the Cleveland Museum.

129 A TERRA-COTTA GROUP of a Boy and a Girl by Pierino da Vinci (1521?) 1554) standing side by side, a goose held between them by its head, 2ft. 3in. high

\*\* From the Stainton Collection.

Exhibited at the B.F.A.C. Winter Exhibition 1937-38.

Another version of this model in bronze from the Collection of Otto Beit, is attributed to G. A. Montorsoli by Bode in his well-known work, vol. III, pl. 257.

The group may be derived from "The Two Children" by Donatello on the cornice of the Annunciation Tabernacle in St. Croce at Florence (Bode, Denkmäler, pl. 71). The style closely resembles that of a marble group of a boy with a goose on the fountain from Castello now on the staircase of the Pitti Palace.

An example of this group in marble is in the Barsanti Collection in Rome.

Another version in terra cotta is in the Victoria and Albert Museum, cf. Catalogue, 1932, p. 142, pl. 104.

[See ILLUSTRATION, PLATE IX]

130 THE WELL-KNOWN WAX GROUP OF HERCULES AND A DRAGON by Giovanni Francesco Rustici, superbly modelled with immense vigour and vivacity, the whole with a dark brown patination and slight traces of original gilding, 10¾in., Florentine,

\*\* Exhibited at the Royal Academy Winter Exhibition 1904, case Z, no. 1.  
Exhibited at the B.F.A.C. Exhibition 1913, no. 58.

Exhibited at the Exhibition of Italian Art, Burlington House, 1930, no. 958a.

Illustrated in *Trifles from Sculpture in the Collection of J. P. Heseltine*.

Illustrated in *Italian Bronze Statuettes of the Renaissance* by Wilhelm Bode, vol. II, p. 44.

It is possible that this group is intended to illustrate Ariosto's story of Orlando and the Monster.

[See ILLUSTRATION, PLATE X]

END OF FIRST DAY'S SALE

## SECOND DAY'S SALE

Wednesday, 25th October, 1950

AT ELEVEN O'CLOCK PRECISELY

## SCULPTURE IN MARBLE AND STONE

131 A BUST OF MADAME RECAMIER by *Chinard* in white statuary marble, with upswept hair tied with a bandeau and a large comb on top and small curls on the forehead, her hands clasped on her bosom, holding a spotted muslin shawl, on circular socle, 26*i.* high

\*\* Another version in bronze and a plaster relief portrait in the collection of e Comte de Penha Longa are illustrated in a special number of *Les Arts* on Joseph Chinard, November, 1909, pp. 26 and 27.

132 A MARBLE HEAD OF A WOMAN, after the Antique, her hair with a bun and curls on top of her head, 11 $\frac{1}{2}$ in., on *verde antico* marble base, *Roma*, early 17th Century

133 A TONDO in stone, with the head of a young man with curly hair, in profile to sinister within a garland of leaves, 16in.; another Portrait Tondo with the head of a bearded man within a garland of oak leaves, 16 $\frac{1}{2}$ in.; an alabaster rectangular Cistern, carved on one side with a classical combat, after the Antique, 13 $\frac{1}{4}$ in.; and a small oval marble Frame, carved with grotesques, 9 $\frac{1}{2}$ in. 4

134 AN ANIMAL GROUP in variegated marble, after *Giovanni Bologna*, with a lion attacking a kneeling bull, 10 $\frac{1}{4}$ in.; *verde antico* marble base

135 A MARBLE RELIEF in the style of *Agostino di Duccio*, with half-length figures of a young man with open mouth, and a cat peering out of his tunic, flanked by another young man on his left, to his right a naked boy and an older man, 19in. long by 15 $\frac{1}{2}$ in. high

136 A SMALL RELIEF in white marble of St. Cecilia, after *Desiderio da Settignano*, head and shoulders in profile to dexter, the hair tied with a flowing ribbon and with an oblique halo, in a moulded rectangular panel with arched top, 12 $\frac{1}{4}$ in.

137 A FLORENTINE RELIEF in marble of yellowish tone, with the Holy Family, in an arched frame, the Virgin seated on a couch with the Child standing on her lap, St. Joseph in the background, 9 $\frac{1}{2}$ in., 16th Century; marble socle

138 A BUST OF A BOY, in white marble, the head turned slightly to his right, the hair sensitively carved, wearing a tunic tied at the front, 13½in., Florentine, 15th Century

139 THE VIRGIN AND CHILD. A white marble Relief of the Virgin and Child after Desiderio da Settignano, the Virgin half-length and with her hair bound with drapery, the Child resting on her left arm and held by her right arm, 1ft. 10in. high

140 ST. JOHN THE BAPTIST. A small Bust Portrait in cream-coloured marble, with long curly hair, short divided beard, his head turned slightly to sinister and wearing a sheepskin cloak, tied on the left shoulder, 7½in., Italian, 16th Century, wood plinth

141 A MARBLE RELIEF in dark brown tone of the Virgin and Child in the manner of Domenico Rosselli, the Virgin seated holding in her arm the Child, 2ft. 5in., in carved wood frame, Tuscan, 15th Century

142 AN ARCHITECTURAL RELIEF of the Risen Christ, a wreath of thorns around His long flowing hair, holding in His left hand a cross and at His right side a chalice and paten, standing in a rounded arch flanked by pilasters with floral motives and framed in a heavy architrave and pediment, 1ft. 3in. high, Italian, 15th Century; glazed case

143 A MARBLE FIGURE of a female Saint, with long flowing robes, standing offering a chalice, 1ft. 4in. high, Pisan School, late 13th/early 14th Century

\*\* From the George Donaldson Collection.

144 A BUST PORTRAIT OF THE YOUTHFUL JOHN THE BAPTIST, after Desiderio da Settignano, with curly wavy hair, boyish features and mouth slightly open, wearing low-necked coat, 12in. high; on rectangular wood plinth, Italian, 15th Century

145 A FLORENTINE MARBLE OWL, of pale cream colour, standing on a rock, the wings closed and the head turned slightly to one side, 9½in.; on black marble socle, 16/17th Century

\*\* Perhaps related to the naturalistic animals modelled for the Boboli Gardens.

146 A MARBLE PLAQUE of the Rape of Helen, superbly carved in low relief depicting in the background classical buildings and in the foreground soldiers and horsemen, 14in. high by 17in. long, mounted, North Italian, 16th Century

147 A MARBLE FIGURE OF PAN after the Antique, nude, standing leaning against a tree-trunk on which he has placed his pipes, realistically modelled, on circular base, 18in. high, Florentine, 16th Century, wood stand

147A A FLORENTINE WHITE MARBLE RELIEF of the Virgin and Child, the Virgin three-quarters length supporting in her left arm the Child, whose left hand is outstretched, the Virgin dressed in long flowing robes, the Child naked and standing on a cushion, 26½in. high; in architectural wooden frame with traces of original pigment, *late 15th Century*

[See ILLUSTRATION, PLATE XI]

148 A 16TH CENTURY SMALL MARBLE FIGURE of a nude Child, seated and resting his arm on a skull, holding in his left hand a sea shell, his right arm outstretched, traces of original gilding, 9in., *South German*

\*\* The late Henry Oppenheimer had in his collection a similar group in bronze which is now in the Victoria and Albert Museum, and was illustrated in the 23rd Report of the National Art Collections Fund, 1936.

149 A MARBLE FRAGMENT OF A MADONNA AND CHILD by *Agostino di Duccio*, showing in low relief the Madonna, full face, wearing a crown with head drapery and a halo, on her right the head of the Infant Child, 13in. high by 13in. long, mounted, his feet, 18in. high, mounted, *Florentine, 16th Century*

150 A MARBLE PLAQUE OF GANYMEDE AND THE EAGLE, *attributed to Pierino da Vinci*, showing Ganymede seated and resting his chin on his hand, the eagle at his feet, 18in. high, mounted, *Florentine, 16th Century*

151 A PAIR OF MARBLE PUTTI, probably tomb supporters, standing with one knee bent and holding shields carved with the Este Arms, both with curly hair but different expressions, 24in. high, wood bases, *North Italian, c. 1500* 2

\*\* From the George Donaldson Collection.

A similar pair is illustrated by Schottmüller in the catalogue of the Berlin Museum, 1913, p. 127, nos. 309-10.

[See ILLUSTRATION, PLATE XII]

152 A PAIR OF PORPHYRY COLUMNS with marble caps and bases, 6ft. 7in. high 2

153 A PAIR OF CIPPOLINO MARBLE COLUMNS with grey-black markings, with moulded caps and bases, 6ft. 4½in.; and another, smaller, 5ft. 6in. 3

## EARLY ITALIAN PAINTINGS

ANONYMOUS FLORENTINE PAINTER, LATE 13TH CENTURY.

154 THE MOCKING OF CHRIST, THE WAY TO CALVARY, two panels in one frame (formerly one upright panel, probably from a tabernacle shutter), 6in. by 6in. and 7in. by 6in. respectively

\*\* See Edward B. Garrison's *Italian Romanesque Painting*, 1949, No. 673 (reproduced and attributed to a follower of Cimabue).

## ANONYMOUS ROMANESQUE PAINTER, LATE 13TH CENTURY.

155 TWO SHUTTERS OF A TABERNACLE WITH PASSION SCENES : (*left*) Nativity, Last Supper, Descent from the Cross, Entombment, (*right*) Mocking, Crucifixion, Last Judgment, Virgin and Child between Sts. Francis and Clare, *gold ground*, two panels hinged together, each 23in. by 17 $\frac{1}{4}$ in.

From the collection of Sir W. Richmond.

\*\* Listed in B. Berenson's *Italian Pictures*, 1932, p. 141, and *Pitture italiane*, 1936, p. 122, among the immediate followers of Pietro Cavallini ("Between the Master of St. Francis and Cavallini"); described as a Venetian work, *circa* 1520-40, in Edward B. Garrison's *Italian Romanesque Painting*, 1949, No. 246 (reproduced)

[See ILLUSTRATION, PLATE XIII]

## BARNABA DA MODENA.

156 THE NATIVITY, *gold ground*, the central panel of a miniature tabernacle, rounded at top, 4 $\frac{1}{2}$ in. by 3 $\frac{1}{2}$ in.

\*\* Listed in B. Berenson's *Pitture italiane*, 1936, p. 36

## BICCI DI LORENZO.

157 ST. ROMUALD, in the white habit of the Camaldolese order, seated upon a throne, full-length, holding an open book on his left knee, and the model of a hermitage in his right hand, the half-length figure of a prophet in the triangular base, *gold ground*, a processional panel, arched at top, overall size 13 $\frac{1}{2}$ in. by 9 $\frac{1}{4}$ in.

\*\* Mentioned by R. Offner, *The Burlington Magazine*, vol. LXIII, 1933, p. 170, no. 15

[See ILLUSTRATION, PLATE XIV]

## B. DADDI.

158 THE CRUCIFIXION, the Virgin and St. John standing at the foot of the Cross, a small half-length figure of Christ in the gable, *gold ground*, on panel, with parts of the original frame, overall size 29 $\frac{1}{4}$ in. by 13 $\frac{1}{8}$ in.

\*\* Bought at Hampton Court in 1905.

Exhibited at the Burlington Fine Arts Club, *Florentine Painting before 1500*, 1920 (20), and reproduced in the catalogue (Pl. IV).

Discussed and reproduced by Roger Fry, *Burlington Magazine*, vol. XXXV, 1919, p. 3.

Listed in B. Berenson's *Italian Pictures of the Renaissance*, 1932, p. 167, and *Pitture italiane del Rinascimento*, 1936, p. 144.

Mentioned in R. van Marle's *Italian Schools of Painting*, vol. V, p. 476-7.

Reproduced as Plate XXX in R. Offner's *Corpus of Florentine Painting*, Sect. III, vol. VI (1947) and described as belonging to the circle of the "Assistant of Daddi."

## B. DADDI (After).

159 A TABERNACLE, a modern imitation of Daddi's triptych in the Museo del Bigallo, Florence, *gold ground*, on panel, overall size (open), 41in. by 36 $\frac{1}{2}$ in.

## B. DADDI (After).

- 160 THE CRUCIFIXION, a modern imitation of a painting attributed to Daddi in the Academy in Florence, *gold ground, on panel, arched at top, 24in. by 11½in.*

## PAOLO DI GIOVANNI FEI.

- 161 THE VIRGIN AND CHILD ENTHRONED WITH THE FOUR EVANGELISTS, they are seated on a pink throne behind which appear six angels, the reclining figure of Eve on a flowering meadow in front, the figure of God the Father in the point of the gable, *gold ground, in the original frame, the back decorated with a geometrical pattern, on panel, pointed at top, 24¾in. by 12⅓in.*

\*\* Listed in B. Berenson's *Pitture italiane*, 1936, p. 158.

## FLORENTINE SCHOOL LATE 14TH CENTURY.

- 162 THE CRUCIFIXION, *gold ground, on panel, 16in. by 11in.*

## FLORENTINE SCHOOL ABOUT 1400.

- 163 A CASSONE FRONT, DEPICTING THREE SCENES FROM BOCCACCIO'S DE-CAMERONE : The Story of Saladin and Torello. (1) Torello, a prisoner of the sultan, is recognized by Saladin in the person of his falconer. (2) Torello, miraculously transported in his bed to his native Pavia, is found by the monks in the church of S. Piero in Ciel d'oro. (3) Torello recognized by his wife in the middle of her second wedding feast; *circular scenes surrounded by ornamental borders in gilt and brown raised gesso, on panel, 18¾in. by 51¼in.*

\*\* The first three incidents of the story are represented on the companion cassone, from S. Maria Nuova in Florence, now in the Bargello Museum—see : T. Borenius in *Burlington Magazine*, vol. XXXV, 1919, p. 12.

Discussed and reproduced in P. Schubring's *Cassoni*, No. 903, pl. CXCI.

Listed in B. Berenson's *Italian Pictures*, 1932, p. 238, and *Pitture italiane*, p. 205, as the work of a distant follower of Maso.

## G. DEL BIONDO.

- 164 ST. JOHN BAPTIST, a full-length figure in a mauve mantle draped over his coat of hair, facing, holding a scroll, *gold ground, on panel, arched at top, 41¼in. by 16¾in.*

\*\* From the Collection of the Rev. J. Fuller Russell, 1885. Listed in B. Berenson's *Pitture italiane*, 1936, p. 208, as a work of Giovanni del Biondo.

## GIOVANNI DI NICCOLA.

- 165 THE VIRGIN AND CHILD, seated on a grey marble throne, the Infant feeding a bull-finch with corn, *gold ground, on panel, arched at top, 26½in. by 15½in.*

## “UGOLINO LORENZETTI.”

166 ST. JOHN BAPTIST, a half-length figure, facing, the head turned to the right, draped in a blue mantle and holding a scroll, *gold ground, an arched panel from an altarpiece, 14 $\frac{3}{4}$ in. by 10 $\frac{1}{4}$ in.*

\*\* Listed in B. Berenson's *Pitture italiane*, 1936, p. 253.

## MARTINO DI BARTOLOMMEO.

167 THE FUNERAL OF ST. BENEDICT, *gold ground, a panel from a predella, 10 $\frac{3}{4}$ in. by 14 $\frac{1}{2}$ in.*

\*\* Listed in B. Berenson's *Pitture italiane*, 1936, p. 296.

## A. ORCAGNA (Follower of).

168 THE CRUCIFIXION, THE WAY TO CALVARY, *two scenes on a panel rounded at top, gold ground, 14 $\frac{1}{4}$ in. by 7 $\frac{1}{2}$ in.*

## ROMAGNOLE SCHOOL, 14TH CENTURY.

169 THE CRUCIFIXION : The Virgin and St. John seated on the rocky ground, four angels hovering above the Cross, *gold ground, 17 $\frac{1}{4}$ in. by 10 $\frac{1}{2}$ in. on panel.*

## ROSSELLO DI JACOPO FRANCHI.

170 STS. MICHAEL AND JOHN EVANGELIST, LAWRENCE AND AUGUSTINE, full-length figures, *the left and right wings of a dismembered altarpiece, gold ground, panels, each 30 $\frac{1}{4}$ in. by 26in.* 2

\*\* According to old labels on the back of the panels, these were bought in 1830 from the former Monastero delle Murate in Florence (founded in 1424).

Listed in B. Berenson's *Italian Pictures*, 1932, p. 494, and in *Pitture italiane*, 1936, p. 424.

## ROSSELLO DI JACOPO FRANCHI.

171 THE VIRGIN OF HUMILITY, in brown robes, seated on an embroidered cushion, holding the Infant, *a devotional panel of rare completeness : on the recessed sides, Saints John Baptist and Anthony Abbot, and cherubim ; in the predella, three busts of prophets, gold ground, on panel, overall size 34in. by 20 $\frac{1}{2}$ in.*

\*\* Listed in B. Berenson's *Italian Pictures*, 1932, p. 494, and *Pitture italiane*, 1936, p. 424.

[See ILLUSTRATION, PLATE XV]

## SIENESE SCHOOL FIRST HALF 14TH CENTURY.

172 THE CRUCIFIXION, the Virgin and St. John standing, and St. Mary Magdalene kneeling at the foot of the Cross, *gold ground, on panel, pointed at top, 17 $\frac{1}{2}$ in. by 7 $\frac{1}{2}$ in.*

\*\* Listed in B. Berenson's *Pitture italiane*, 1936, p. 455, as the work of a close follower of Simone Martini and Lippo Memmi.

## TADDEO DI BARTOLO.

- 173 STS. CLEMENT AND AUGUSTINE, half-length figures in mauve and dark blue chasubles, holding books with red bindings, *gold ground*, two panels from an altarpiece, rounded at top, each 17in. by 11½in. 2

\*\* Listed in B. Berenson's *Pitture italiane*, p. 474.

## VENETO-BYZANTINE SCHOOL.

- 174 ST. JOHN BAPTIST, AND THE VIRGIN, in mourning, two full-length figures, *gold ground*, two shaped panels, each 24½in. by 10¾in. 2

## VENETIAN SCHOOL, 14TH CENTURY

- 175 THE HEAD OF CHRIST ON THE VEIL OF ST. VERONICA, *gold ground*, a circular panel, diameter 8½in.

- 176 A DIPTYCH, *modern Italian School*, representing the Virgin and Child with Saints, the Crucifixion and the Annunciation, *gold ground*, on panel, overall size (open) 22½in. by 23in.

## FIFTEENTH AND SIXTEENTH CENTURY PAINTINGS

## BARTOLOMMEO DI GIOVANNI.

- 177 ST. CATHERINE OF ALEXANDRIA, a full-length figure standing to the left with her head inclined, in blue dress and red mantle, holding a book and the palm, at her feet the emblematic wheel, background of extensive landscape with distant rocky heights, on panel, 35in. by 14¾in.

\*\* From the collection of the Earl of Northesk, 1913.

Exhibited at the Burlington Fine Arts Club, *Florentine Painting before 1500*, 1920 (37), and reproduced in the catalogue (Plate XXXVII).

See Roger Fry, *Burlington Magazine*, Vol. XXIX, 1916, p. 3.

Mentioned by R. van Marle, *The Italian Schools of Painting*, Vol. XI, p. 568, and Vol. XIII, p. 255, no. 1.

## BARTOLOMMEO DI GIOVANNI

- 178 THE NATIVITY, the Virgin and the Infant Baptist kneeling beside the Child, with two shepherds looking on, on panel, round at top, 34in. by 21½in.

\*\* In a magnificently carved frame.

## D. BECCAFUMI.

- 179 THE PARABLE OF THE GREAT SUPPER, on panel, 7½in. by 14½in.

## ALUNNO DI BENOZZO (MAESTRO ESIGUO).

180 THE DESCENT FROM THE CROSS, with numerous figures, a view of Florence in the distance, 23in. by 17 $\frac{1}{4}$ in.

\*\* According to a contemporary inscription on a board backing the canvas, the painting was restored (transferred from panel?) in 1760.

Reproduced by B. Berenson, "Quadri senza casa," *Dedalo*, vol. XII, 1932, p. 848; listed in *Pitture italiane*, 1936, p. 5.

## PSEUDO-BOCCACCINO (AGOSTINO DA LODI).

181 THE ENTOMBMENT: The Virgin, Sts. John and Magdalene placing the body of Christ into the tomb, Joseph of Arimathea on the left, hilly landscape background with Golgotha in the distance, on panel, 21 $\frac{1}{2}$ in. by 17 $\frac{1}{2}$ in.

## BREA.

182 THE ANNUNCIATION, on panel, 22 $\frac{1}{4}$ in. by 28in.

## ANDREA DEL BRESCIANINO.

183 THE VIRGIN AND THE SLEEPING INFANT WITH THE YOUTHFUL BAPTIST (after Raphael), 42in $\frac{1}{2}$ . by 33 $\frac{3}{4}$ in.

\*\* Probably the painting formerly at Blenheim.

Listed in B. Berenson's *Italian Pictures*, 1932, p. 113, and *Pitture italiane*, p. 97.

## BRONZINO (after).

184 DUKE ALESSANDRO MEDICI, on panel; TITIAN (after). THE ADDOLORATA, on panel, both unframed 2

## M. CAMPI.

185 THE VIRGIN AND CHILD ENTHRONED BETWEEN TWO SAINTS, in a landscape, on panel, 20in. by 13 $\frac{1}{2}$ in.

## CASTILIAN SCHOOL, LATE 15TH CENTURY.

186 TWO WINGS OF A RETABLE: Nativity, Adoration of the Magi; Ascension, Pentecost, gold ground, on panel, each 76in. by 25 $\frac{3}{4}$ in. 2

## EARLY CATALAN SCHOOL.

187 A MIRACLE OF ST. ZENOBIOUS: The miraculous resurrection of a boy killed by an ox-cart in the streets of Florence, tooled gold ground, on panel, 40in. by 29 $\frac{1}{4}$ in.

## CATENA.

188 THE YOUTHFUL SAVIOUR, bust to left, in purple dress, holding the orb, 17 $\frac{3}{4}$ in. by 14 $\frac{1}{4}$ in.

## SCHOOL OF CREMONA, MID 15TH CENTURY.

189 TWO SAINTS: A youthful knight (? Sebastian), in gold-embroidered fur-lined tunic, pink sleeves and hose, and yellow spurred boots, holding sword and a fruiting and flowering palm leaf, standing to the right, on a meadow with background of trees, St. Lawrence with the gridiron and a palm-leaf, with fruit and flowers, in pinkish dalmatic lined in bright green, and white alb, his head inclined to the left, standing on a meadow bordered by trees, full-length figures, *gold ground, on panel, round at top, each 28½in. by 9¼in.* 2

\*\* R. van Marle (*Italian Schools of Painting*, Vol. XV, p. 75, r. 4) attributed these attractive panels to Francesco di Gentile. They are, however, certainly of Lombard, and more precisely of Cremonese origin, and may be compared with the triptych by Cristoforo Moretti published by R. Longhi (*Pinacoteca*, Vol. I, 1928), with which they have strong stylistic affinities.

[See ILLUSTRATION, PLATE XVI]

## FLORENTINE SCHOOL FIRST QUARTER OF THE 15TH CENTURY.

190 A CASSONE FRONT IN GILT AND BROWN RAISED GESSO, representing noble pastimes: Chess Playing, Falconry, and Dancing, *on panel, 13½in. by 69¼in.*

## FLORENTINE SCHOOL MID-FIFTEENTH CENTURY.

191 A KNIGHT IN ARMOUR, on horseback, charging to the left, in a landscape of rocky hills, *a panel from a cassone, 16in. by 15½in.*

\*\* Exhibited at the Burlington Fine Arts Club, *Florentine Painting before 1500, 1920* (20), reproduced in the catalogue (pl. XX).

## FLORENTINE SCHOOL LATE 15TH CENTURY.

192 THE DEAD CHRIST STANDING IN HIS TOMB, *a small devotional panel, rounded at top, in imitation period frame, overall size 8½in. by 5½in.*

## FLORENTINE SCHOOL LATE 15TH CENTURY.

193 THE VIRGIN WITH THE INFANT CHRIST WHO IS BLESSING THE BAPTIST, the Virgin stands behind a low wall, in red and blue robes, hilly landscape background, *a tondo, on panel, diameter 28¾in.*

## BERNARDINO FUNGAI.

194 AN ORIENTAL HERO, in a puce-coloured robe with gilt collar, with gilt sword-belt, in a turban, full-length, standing in a landscape, facing, a low-lying landscape with soldiers and tents in the background, a gilt tablet on the right, *on panel, rounded at top, 35in. by 17¾in.*

\*\* Listed in B. Berenson's *Pitture italiane*, 1936, p. 182 (with query), and in R. van Marle's *Italian Schools of Painting*, vol. XVI, p. 484.

[See ILLUSTRATION, PLATE XVII]

## RIDOLFO GHIRLANDAIO.

- 195 THE ADORATION OF THE SHEPHERDS, three angels hovering above, the procession of the Magi descending from a distant height, *on panel*, 22in. by 17½in.

## GIOVANNI DI PAOLO.

- 196 ST. JOHN BAPTIST, full-length, standing to the right, a pink cloak draped over the coat of hair, his right hand pointing to the right, a scroll in his left hand, *gold ground*, *on panel*, 28in. by 11in.

\*\* Sold with a certificate by Mr. F. Mason Perkins.

Dated *circa* 1456 by J. Pope-Hennessy, *Giovanni di Paolo*, 1937, p. 73.

Listed in B. Berenson's *Pitture italiane*, 1936, p. 212.

[See ILLUSTRATION, PLATE XVIII]

## GIOVANNI DI PAOLO (Follower of).

- 197 FOUR SCENES FROM THE CLASSICAL MYTHOLOGY : Jupiter visiting Alcmene in the guise of Amphitryon ; The Birth of Hercules and Iphiclos ; Hercules strangling the serpents ; Jupiter dispatching Mercury to prevent Phoebus from rising, *four panels in one frame, from a cassone*, each 11¼in. by 12¾in. (overall size 11¼in. by 54½in.).

## GIOVANNI FRANCESCO DA RIMINI.

- 198 Two SAINTS : St. Peter Martyr, in the black and white robes of the Dominican Order, holding a church model in his left hand, in his right hand an open book, a crucifix, and a palm leaf; and St. Francis of Assisi, in brown habit, holding a crucifix and a book, *gold ground*, *two panels from an altarpiece, arched at top*, each 12in. by 4¾in. 2

\*\* Listed in B. Berenson's *Pitture italiane*, 1936, p. 209.

## GIROLAMO DA CREMONA (Follower of).

- 199 FOUR SCENES FROM THE LIFE OF THE VIRGIN : Annunciation, an unidentified scene, Journey to Bethlehem, Nativity, *two panels from a predella*, each 13½in. by 17¼in. 2

## F. GRANACCI.

- 200 THE DEATH OF VIRGINIA, *a cassone panel*, 19¾in. by 57in.

\*\* See T. Borerius, *Burlington Magazine*, Vol. XL, 1922, p. 70.

Listed in P. Schubring's *Cassoni*, No. 933, and reprod. as Plaque CCII.

## FILIPPO LIPPI (SCHOOL OF).

- 201 AN ALLEGORICAL REPRESENTATION OF THE PASSION OF CHRIST, Christ lying under the wine press, with three adoring saints, in a landscape, *on panel*, 9½in. by 13in.; MANNER OF B. BUTINONE. ST. SEBASTIAN, in a rocky landscape, *on panel*, 13¾in. by 10in. 2

## LOMBARD SCHOOL.

- 202 PORTRAIT OF A YOUTH, profile, on red ground, *a panel from a decorative frieze*,  $13\frac{3}{4}$ in. by  $14\frac{1}{4}$ in.

## A. MANTEGNA (Follower of).

- 203 ST. JOHN BAPTIST AND ST. FLORIANUS, full-length figures, standing on chequered marble floors against backgrounds of green arabesques, *two panels from an altarpiece*, each  $37\frac{1}{2}$ in. by  $15\frac{1}{2}$ in. 2

## MATTEO DI GIOVANNI.

- 204 THE CRUCIFIXION, in an extensive landscape, *on panel*,  $12\frac{1}{4}$ in. by  $28\frac{1}{8}$ in.

\*\* This panel has also been attributed to G. Cozzarelli

## NERI DI BICCI.

- 205 ST. JOHN BAPTIST SETTING OUT FOR THE DESERT, and approaching rocky hills and a forest, his parents standing on the left, an imaginary view of Florence in the background, *a panel from a predella*,  $9\frac{1}{4}$ in. by 15in.

## MARCO PALMEZZANO.

- 206 ST. JOHN BAPTIST, standing near a river, a full-length figure inclined to the right, wearing a green mantle over a garment of hide, holding cross and scroll, *gold ground*, *on panel*, rounded at top, 43in by  $15\frac{1}{4}$ in.

## THE "PARIS" MASTER.

- 207 TWO SCENES FROM THE CLASSICAL MYTHOLOGY: The Interior of a room with a woman dead in childbirth, and women attending to the infant; Mercury (?) and Paris (?) hunting stags and bears in a rocky wooded landscape, *two end-panels from a cassone*, each  $16\frac{3}{4}$ in. by  $15\frac{1}{4}$ in. 2

\*\* The companion panels to the panels representing "A Lady with the Unicorn" and "The Judgment of Paris," formerly in the Spiridon Collection, Paris (Schubring, *Cassoni*, Nos. 179/180).

## THE "PARIS" MASTER.

- 208 THE STORY OF APOLLO AND DAPHNE, *two end-panels from a cassone*, each  $16\frac{1}{2}$ in. by  $19\frac{3}{4}$ in. 2

## PIETRO DI GIOVANNI AMBROSI.

- 209 ST. BARTHOLOMEW AND A MONASTIC SAINT, half-length figures, the first in an embroidered pink robe holding the emblematic knife, the second in black dress and with a chain in his right hand, *gold ground*, *two arch-topped panels from an altarpiece*, each  $13\frac{1}{2}$ in. by  $6\frac{1}{4}$ in. 2

\*\* From the collection of Edmund Waterton, Esq., of Walton, Privy Chamberlain to the Pope (1830-1887).

Listed in B. Berenson's *Pitture italiane*, 1936, p. 393

## DOMENICO PULIGO.

- 210 ST. JOHN BAPTIST PREACHING IN THE WILDERNESS, *on panel*,  $28\frac{1}{4}$ in. by 24in.

\*\* Listed in B. Berenson's *Italian Pictures*, 1932, p. 475, and *Pitture italiane*, p. 408.

## PULZONE.

- 211 PORTRAIT OF A YOUNG WOMAN, bust, in richly embroidered dress, 17in. by 13in.

## COSIMO ROSELLI.

- 212 CHRIST BEING STRIPPED ; THE WAY TO GOLGATHA, *on two panels (joined together)*, 10in. by 11in.

\*\* Listed in B. Berenson's *Italian Pictures*, 1932, p. 492, and *Pitture italiane*, 1936, p. 423.

## COSIMO ROSELLI (Manner of).

- 213 SAINTS MARY MAGDALENE AND MARGARET, full-length figures, the first in red robes, the second in pink dress and green mantle (*two*), *on panel*, each approximately 16in. by 5in. 2

## SANO DI PIETRO.

- 214 THE VIRGIN AND CHILD, the Infant, draped in a pinkish embroidered robe, is holding a bird, *gold ground*, *on panel*, rounded at top,  $19\frac{1}{4}$ in. by 13in.

\*\* Listed in B. Berenson's *Italian Pictures*, 1932, p. 499, and *Pitture italiane*, 1936, p. 429.

## SANO DI PIETRO.

- 215 THE VIRGIN AND CHILD WITH TWO ADORING ANGELS, *gold ground*, *on panel*,  $14\frac{3}{4}$ in. by  $10\frac{1}{2}$ in.

## P. SCHIAVO (Follower of).

- 216 THE DENIAL OF ST. PETER ; CHRIST BEFORE CAIPHAS, *on panel*,  $14\frac{1}{4}$ in. by  $12\frac{1}{4}$ in.

## SOUTH ITALIAN SCHOOL, LATE 15TH CENTURY.

- 217 ST. GEORGE KILLING THE DRAGON, a full-length figure, *on panel*, pointed at top,  $30\frac{1}{4}$ in. by  $11\frac{3}{4}$ in.

## UMBRIAN SCHOOL, LATE 15TH CENTURY.

- 218 THE VIRGIN AND CHILD, *gold ground*, *on panel*,  $17\frac{1}{2}$ in. by  $13\frac{3}{4}$ in.

## UMBRIAN SCHOOL, LATE 15TH CENTURY.

- 219 THE VIRGIN AND CHILD, with the youthful Baptist and two angels, extensive landscape background, *a circular composition within a feigned sculptured frame, on panel*, 21 $\frac{1}{4}$ in. by 16 $\frac{1}{4}$ in.

## UMBRIAN SCHOOL ABOUT 1500.

- 220 THE MEETING BETWEEN SAINTS DOMINIC AND FRANCIS; THE MYSTIC WEDDING OF ST. CATHERINE OF SIENA, *two panels from a predella, each c. 6 $\frac{1}{4}$ in. by 9in.*

2

## G. B. UTILI.

- 221 THE YOUTHFUL SAVIOUR, in the act of blessing, bust, facing, in a red dress and blue cloak, holding the orb and a scroll in His left hand, a river landscape seen through a window behind, *on panel*, 14 $\frac{3}{4}$ in. by 11 $\frac{1}{4}$ in.

\*\* Listed in B. Berenson's *Italian Pictures*, 1932, p. 585, and *Pitture italiane*, 1936, p. 503.

## VENETIAN SCHOOL.

- 222 THE VIRGIN AND CHILD WITH THE INFANT BAPTIST, seated in a wide landscape, 27in. by 23in.

## PAINTINGS OF LATE ITALIAN AND OTHER SCHOOLS

## DRAWINGS

In Portfolio

- 223 Two Volumes, folio, with carefully drawn copies of motives from Ghiberti's bronze doors at the Baptistry, Florence, *Italian, 18th Century, mostly in brown wash heightened with white (some drawn in red wash)* (2 vol.)

## PAINTINGS

Framed

## FEDERICO BAROCCI.

- 224 PORTRAIT OF A NOBLEMAN, in black dress and folded ruff, the left hand on his sword, the right hand rests on the arm of a chair, half-length, facing, *signed FED. BAR. URB., and dated 1602, 46 $\frac{1}{4}$ in. by 37 $\frac{1}{2}$ in.*

\*\* Traditionally said to represent an Earl of Pembroke.

Exhibited at the Royal Academy, Winter Exhibition of Old Masters, 1884, No. 156 (lent by the Dowager Lady Castletown of Upper Ossory).

Exhibited at the Magnasco Society, Messrs. Agnew's, October, 1924, No. 27.

[See ILLUSTRATION, PLATE XIX]

## BOLOGNESE SCHOOL, 17TH CENTURY.

- 225 DAVID WITH THE HEAD OF GOLIATH,  $24\frac{1}{2}$ in. by 33in.

## L. CARLEVARIS.

- 226 VENICE : a view on the Piazza S. Marco, with actors, booths, and numerous figures near the Campanile,  $35\frac{1}{2}$ in. by  $49\frac{1}{2}$ in.

## DOMENICHINO.

- 227 THE HEAD OF A WOMAN, in a white turban ; and A VIEW OF THE ARNO in Florence, both unframed. 2

## F. FURINI.

- 228 THE HEAD OF A WOMAN, inclined to the right, in a white blouse and a crimson cloak fastened with clasps, *painted in an oval*,  $21\frac{1}{4}$ in. by  $19\frac{1}{4}$ in.

## G. B. GAULLI.

- 229 PORTRAIT OF A CARDINAL, bust, facing, in crimson biretta and reddish robes, 28in. by  $23\frac{1}{2}$ in.

## FRA VITTORIO GHISLANDI.

- 230 PORTRAIT OF A YOUNG MAN, bust, to the right, head almost facing, in dark dress and white collar,  $20\frac{1}{2}$ in. by  $15\frac{1}{2}$ in.

\*\* Exhibited at the Magnasco Society, Messrs. Agnew's, October 1924, No. 14.

## GUARDI.

- 231 A VENETIAN CAPRICCIO, with Figures on a quay,  $9\frac{1}{2}$ in. by  $11\frac{3}{4}$ in.

## GUERCINO.

- 232 THE HEAD OF A WOMAN, turned to right, in a crimson dress, her head draped in a blue cloak, *on panel*,  $19\frac{1}{2}$ in. by  $11\frac{1}{2}$ in.

## N. HILLIARD.

233 THE WHITE KNIGHT: Full-length Portrait of Robert Ratcliffe, fifth Earl of Sussex, in breastplate and gauntlets, pearl-studded mantle, embroidered trunks, and white hose, standing almost facing, holding sword and lance, on a table on the left his plumed helmet covered with a crimson cloth, *inscribed with his motto "Amando et fidando troppo, son rovinato," and with his name, 85½in. by 55½in.*

\*<sup>\*</sup> Robert Ratcliffe, Viscount Fitzwalter, born c. 1569, only son of Henry fourth Earl of Sussex, succeeded as fifth Earl in 1593, author and patron of poets, died 1629.

Mentioned in the inventory of paintings at Lumley Castle belonging to John Lord Lumley (begun in 1590).

Described in the *Literary Cabinet*, 1785, as at Lumley Castle.

Earl of Scarbrough Sale, 1785 (32).

Discussed and reproduced by Lionel Cust in *The Burlington Magazine*, vol. XXIV, 1913/4, pp. 4 sqq., as the work of an anonymous Elizabethan painter.

[See ILLUSTRATION, PLATE XX]

## W. HOGARTH.

234 PORTRAIT OF A LADY, in white satin dress and cap, with blue ribbons, three-quarter length, seated facing, behind her a parrot in a cage standing on a table on which lie some cherries,  $49\frac{1}{2}$ in. by  $39\frac{1}{2}$ in.

## MARIESCHI.

235 VENICE : The Entrance to the Grand Canal, gondolas plying on the water, numerous figures near the Dogana and Sta. Maria della Salute, 30in. by  $49\frac{1}{2}$ in.

## THOMAS PATCH.

236 FLORENCE : A view of the Arno with the Ponte Sta. Trinità, from the left river-bank, signed and dated 1778,  $17\frac{1}{2}$ in. by  $23\frac{1}{4}$ in.

\*\* Described by F. J. B. Watson, *The Life of Thos. Patch* in *The Walpole Society*, Vol. XXVIII, 1939/1940, p. 37, No. 15.

## VICTOORS.

237 REBECCA AND ELIEZER AT THE WELL,  $39\frac{1}{2}$ in. by  $59\frac{1}{2}$ in.

## F. ZUCCARELLI, R.A.

238 A PASTORAL LANDSCAPE, cattle and figures near a lake, hilly background,  $19\frac{3}{4}$ in. by  $27\frac{1}{2}$ in.

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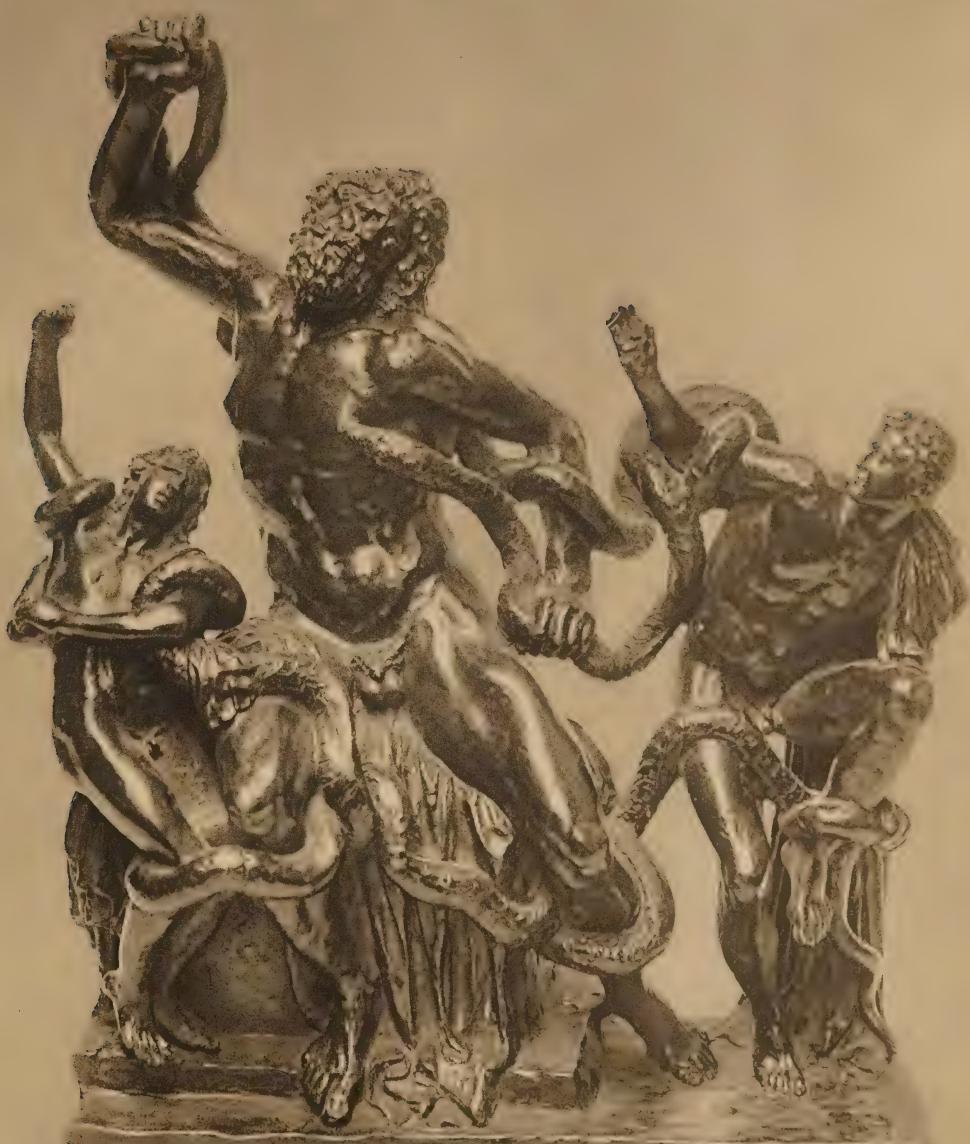


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147A







































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1	Wilson, R. E. A.	9	0	0	34	Brinsley Ford	11	0	0
2	Spero, A. . .	16	0	0	35	Baer . . .	42	0	0
3	Hutton, E. . .	24	0	0	36	Partridge, F. . .	4	0	0
4	Baer . . .	16	0	0	37	Lernihan . . .	38	0	0
5	Spero, A. . .	105	0	0	38	Blumke Gallery	16	0	0
6	Goldsmith, E. . .	35	0	0	39	Spero, A. . .	15	0	0
7	Spero, A. . .	7	0	0	40	Goldsmith, E. . .	5	0	0
8	Einstein, A. . .	10	0	0	41	Bodkin . . .	24	0	0
9	Bodkin . . .	30	0	0	42	Blumke Gallery	8	0	0
10	Lernihan . . .	20	0	0	43	Blumke Gallery	22	0	0
11	Bodkin . . .	55	0	0	44	Blumke Gallery	15	0	0
12	Wippell & Co., J.	28	0	0	45	Clark, Sir Kenneth	5	0	0
13	McTaggart . . .	5	0	0	46	Blumke Gallery	30	0	0
14	Spero, A. . .	13	0	0	47	Blumke Gallery	18	0	0
15	Spero, A. . .	3	0	0	48	Clark, Sir Kenneth	9	0	0
16	Spero, A. . .	32	0	0	49	Spero, A. . .	12	0	0
17	Garabed . . .	8	0	0	50	Madeira Gallery	15	0	0
18	Hazlett Gallery . . .	3	0	0	51	Stocks . . .	8	0	0
19	Scharf, Dr. . .	3	0	0	52	Spero, A. . .	82	0	0
20	Belham . . .	6	0	0	53	Spero, A. . .	8	0	0
21	Einstein, A. . .	19	0	0	54	Spero, A. . .	72	0	0
21A	Spero, A. . .	15	0	0	55	Spero, A. . .	30	0	0
22	Grant-Ferris,				56	Spero, A. . .	5	0	0
	W/Cdr.	16	0	0	57	Spero, A. . .	55	0	0
23	Belham . . .	92	0	0	58	Brunner, Mrs. . .	10	0	0
24	Belham . . .	42	0	0	59	Spero, A. . .	12	0	0
25	Spero, A. . .	48	0	0	60	Spero, A. . .	38	0	0
26	Spero, A. . .	40	0	0	61	Partridge, F. . .	88	0	0
27	Spero, A. . .	52	0	0	62	Spero, A. . .	22	0	0
28	Mansfield . . .	65	0	0	63	Pinches . . .	8	0	0
29	Blumke Gallery . . .	7	0	0	64	Spero, A. . .	32	0	0
30	Spero, A. . .	9	0	0	65	Kerin . . .	22	0	0
31	Spero, A. . .	6	0	0	66	Bragg . . .	18	0	0
32	Partridge, F. . .	32	0	0	67	Korda, V. . .	30	0	0
33	Spero, A. . .	40	0	0	68	Spero, A. . .	42	0	0

LOT		f.	s.	d.	LOT		f.	s.	d.
69	Spero, A. . .	15	0	0	100	Spero, A. . .	32	0	0
70	Spero, A. . .	62	0	0	101	Partridge, F. . .	78	0	0
71	Spero, A. . .	9	0	0	102	Winter, C. . .	190	0	0
72	Belham . . .	14	0	0	103	Partridge, F. . .	65	0	0
73	Spero, A. . .	28	0	0	104	Ford, Brinsley . .	110	0	0
74	Spero, A. . .	42	0	0	105	Mansfield . .	150	0	0
75	Spero, A. . .	32	0	0	106	Edkins, Miss . .	3,200	0	0
76	Bodkin . . .	75	0	0	107	Einstein, A. . .	16	0	0
77	Ford, Brinsley . .	48	0	0	108	Nyburg . . .	18	0	0
78	Goldschmidt Gallery . . .	125	0	0	109	Hazlett Gallery . .	12	0	0
79	Spero, A. . .	32	0	0	110	Wilson, R. E. A. .	58	0	0
80	Spero, A. . .	62	0	0	111	Wilson, R. E. A. .	62	0	0
81	Maughan, Mrs. S. .	6	0	0	112	Burney, S. . .	52	0	0
82	Magill, Mrs. . .	40	0	0	113	Arcade Gallery . .	20	0	0
83	Spero, A. . .	24	0	0	114	Ford, Brinsley . .	65	0	0
84	Wallraf . . .	68	0	0	115	Love, C. R. . .	70	0	0
85	Spero, A. . .	52	0	0	116	Bodkin . . .	440	0	0
86	Spero, A. . .	10	0	0	117	Spero, A. . .	6	0	0
87	Harris, Miss P. . .	22	0	0	118	Stocks . . .	8	0	0
88	Partridge, F. . .	50	0	0	119	Arcade Gallery . .	16	0	0
89	Spero, A. . .	13	0	0	120	Lacey . . .	22	0	0
90	Czapski, E. H. . .	10	0	0	121	Fraenkel . . .	380	0	0
91	Spero, A. . .	46	0	0	122	Stocks . . .	30	0	0
92	Belham . . .	230	0	0	123	Bier . . .	16	0	0
93	Spero, A. . .	240	0	0	124	Spero, A. . .	50	0	0
94	Goldschmidt Gallery . . .	125	0	0	125	Lacey . . .	30	0	0
					126	Manenti . . .	6	0	0
95	Stocks . . .	16	0	0	127	Wilson, R. E. A. .	30	0	0
96	Hunt, J. . .	105	0	0	128	Bodkin . . .	240	0	0
97	Jeannerat . . .	7	0	0	129	Nyburg . . .	75	0	0
98	Spero, A. . .	360	0	0	130	Bodkin . . .	2,900	0	0
99	Hewitt, J. . .	42	0	0		First Day's Sale	£12,239	0	0

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LOT		£	s.	d.	LOT		£	s.	d.		
131	Bodkin	..	10	0	0	171	Agnew	..	850	0	0
132	Baldwin, Miss M.	16	0	0	172	Norris, G. L.	..	50	0	0	0
133	Dukes, A.	..	9	0	0	173	Sestieri	..	90	0	0
134	Spero, A.	..	5	0	0	174	Agnew	..	24	0	0
135	Korda, V.	..	12	0	0	175	Hennessy, P.	..	38	0	0
136	Beddington, Col.	4	0	0	176	Powell, Bayen	..	20	0	0	0
137	Partridge, F.	..	45	0	0	177	Agnew	..	620	0	0
137A	Norris, G. L.	..	24	0	0	178	Manenti	..	580	0	0
138	Spero, A.	..	52	0	0	179	Arcade Gallery	..	120	0	0
139	Partridge, F.	..	120	0	0	180	Wallraf	..	110	0	0
140	Andersen, Mrs. R.	6	0	0	181	Wengraf	..	55	0	0	0
141	Arcade Gallery	..	20	0	0	182	Wengraf	..	140	0	0
142	Spero, A.	..	18	0	0	183	Powell, Bayen	..	50	0	0
143	Arcade Gallery	..	28	0	0	184	Scott, Mrs. C.	..	13	0	0
144	Hunt, J.	..	120	0	0	185	Baer	..	52	0	0
145	Wallraf	..	75	0	0	186	Arcade Gallery	..	80	0	0
146	Partridge, F.	..	45	0	0	187	Einstein, A.	..	60	0	0
147	Spero, A.	..	22	0	0	188	Brunner, Mrs.	..	12	0	0
147A	Spero, A.	..	85	0	0	189	Agnew	..	400	0	0
148	Ford, Brinsley	..	130	0	0	190	Arcade Gallery	..	105	0	0
149	Hewitt, J.	..	165	0	0	191	Agnew	..	110	0	0
150	Crichton-Stuart,					192	Hennessy, P.	..	10	0	0
	Lord	70	0	0		193	Manenti	..	300	0	0
151	Belham	..	230	0	0	194	Bellisi	..	170	0	0
152	Hutton, E.	..	60	0	0	195	Nicholson, B.	..	65	0	0
153	Clark, Sir Kenneth	10	0	0	196	Agnew	..	450	0	0	
153A	Spero, A.	..	22	0	0	197	Kauffman	..	200	0	0
153B	Mosley, K.	..	12	0	0	198	Sestieri	..	120	0	0
153C	<u>Bodkin</u>	..	12	0	0	199	Baer	..	70	0	0
154	Cevat	..	70	0	0	200	Arcade	..	40	0	0
155	Sestieri	..	2,400	0	0	201	Korda, V.	..	60	0	0
156	Partridge, F.	..	480	0	0	202	Powell, Bayen	..	24	0	0
157	Bodkin	..	280	0	0	203	Agnew	..	200	0	0
158	Agnew	..	380	0	0	204	Finkelstein	..	40	0	0
159	Wilson, Hawes	..	42	0	0	205	Bodkin	..	90	0	0
160	Engel, H. T.	..	45	0	0	206	Manenti	..	45	0	0
161	Hunt, J.	..	220	0	0	207	Arcade Gallery	..	150	0	0
162	Lloyd, F. K.	..	73	0	0	208	Bodkin	..	90	0	0
163	Manenti	..	60	0	0	209	Zarifi, S.	..	220	0	0
164	Sestieri	..	60	0	0	210	Agnew	..	220	0	0
165	Toncher, Father	70	0	0	211	Sabin, W.	..	95	0	0	
166	Wallraf	..	420	0	0	212	Agnew	..	220	0	0
167	Hunt, J.	..	90	0	0	213	Agnew	..	25	0	0
168	Wengraf	..	50	0	0	214	Huntingdon,				
169	Lambert	..	300	0	0		Earl of	430	0	0	
170	Sestieri	..	540	0	0	215	Toncher, Father	70	0	0	

LOT		£	s.	d.	LOT		£	s.	d.
216	Gronau ..	25	0	0	230	Lambert ..	220	0	0
217	Lloyd, F. K. ..	30	0	0	231	Powell, Bayen ..	22	0	0
218	Engel, H. T. ..	40	0	0	232	Agnew ..	40	0	0
219	Hunt, J. ..	40	0	0	233	Agnew ..	750	0	0
220	Molnar ..	25	0	0	234	Sabin, W. ..	42	0	0
221	Arcade ..	60	0	0	235	Sabin, W. ..	120	0	0
222	Manenti ..	55	0	0	236	Kauffman ..	200	0	0
223	Peters ..	5	0	0	237	Moller ..	7	0	0
224	Leggatt ..	450	0	0	238	Sabin, W. ..	130	0	0
225	Dent ..	5	0	0	Second Day's Sale £16,365				0 0
226	Van Eyk ..	35	0	0	Total of Sale .. £28,604				0 0
227	Jillings ..	8	0	0					
228	Agnew ..	32	0	0					
229	Bier ..	32	0	0					

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